

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 10, 1917

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

ARTHUR KLEIN

presents

GRACE CARLISLE

and

JULES ROMER

in a new musical oddity
entitled

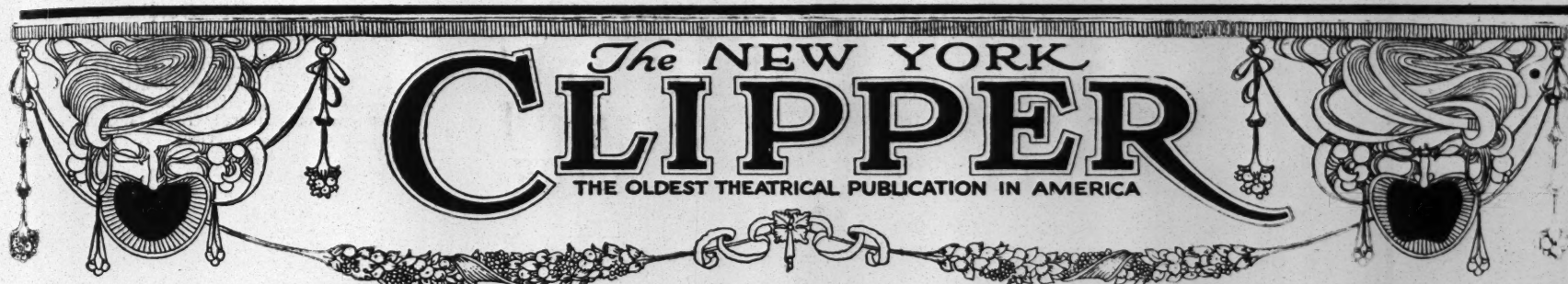
“THE COMPOSER”

Music by Jules Romer

Lyrics by Louis Weslyn



Booked over the United and Orpheum Circuits for
the Season of 1917-1918]



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PRODUCERS DISAGREE AND SPLIT

NORWORTH THEATRE THE CAUSE

A disagreement that will, in all probability eventually find its way into the courts, last week split the producing firm composed of Edward F. Rush and Lyle D. Andrews, and each is now occupying different offices in the Fitzgerald Building.

From what could be learned, the trouble arose over the completion of the Norworth Theatre, which the firm has been building on the north side of West Forty-eighth Street, in addition to the Vanderbilt, now in course of construction on the south side of the same thoroughfare.

Early in April, it is said, a business man who was not averse to entering the theatrical field, was approached regarding a loan of approximately \$25,000 with which to carry on the construction work. After looking over the proposition, he decided that it was satisfactory and put up the money, with the understanding, he states, that he was to receive Rush's share of the Norworth Theatre stock, which amounted to fifty per cent. of the total, as security, until such time as the loan was repaid. The stock, however, was not turned over at the time, he states, nor was it in the weeks that succeeded, although he says that he asked for it.

Not being willing to wait any longer, he called a meeting of all the stockholders last week and, he says, asked that the stock be turned over.

A heated argument then took place between Rush, Andrews and Herman H. Moss, the latter of whom had been instrumental in bringing the business man into the proposition and who joined in insisting that the stock be turned over. Finally, arguments failing to change the situation, Rush moved his desk from the offices which he has been occupying with Andrews and Moss and established himself in a suite across the hall that open into those of Sam Shannon and where he is attended by a man who appears to be a body guard. When questioned there regarding the cause of the trouble, he replied that it was a slight disagreement about which he wished to say nothing.

The firm of Rush and Andrews was formed two years ago to put out legitimate productions, Andrews having been for years the confidential adviser and associate of Oscar Hammerstein in his various operatic undertakings. Rush, some years ago, made a name for himself when, as a member of the firm of Weber and Rush, he helped form and put the Columbia Amusement Company on its feet.

Since the incorporation, the firm has put out a number of productions, among which was "His Brother's Keeper," by Robert Edeson, in which that actor starred.

In conjunction with Norworth and Shannon, Rush, this Fall, put on "Odds and Ends," a revue that is playing in Detroit this week.

ADLER SUED FOR DIVORCE

Anna B. Adler has instituted an action in the Bronx County Supreme Court against Emile Harry Adler for an absolute divorce. The couple recently appeared in vaudeville under the team name of Adler and Arline playing the U. B. O. Circuit, but since the domestic trouble arose have severed the partnership and the husband has been doing a single vaudeville turn.

In the complaint, filed through David Steinhardt, her attorney, Mrs. Adler states that they were married at Lowell, Mass., on May 15, 1911, and that they have lived together until a few months ago. On Sept. 1, last, she alleges, he was guilty of the statutory offense with an unknown woman in the Algonquin Hotel in West Forty-fourth Street. No request is made for alimony or counsel fee in the complaint.

WHITE STUDIOS BEAT APEDA

The action brought by the White Studios against the Apeda Studios, for an infringement on the copyright law, the charge being that the latter failed to print the name of the "White Studios" on reproductions of photographs made by them, was settled, last week, when the defendants consented to the granting of an injunction. This order prohibits them from reproducing any photographs made by the White people, unless a credit line is shown on the duplication. Nominal damages to the White concern were also allowed, by consent. This case has been in the courts for a number of years, with appeals going to the State Court of Appeals and the Appellate Division.

THEATRE SETTLES TWO CASES

Just prior to going to trial in their actions for \$25,000 damages against the Eighty-sixth Street Corp., which conducted the Moss Eighty-sixth Street Theatre when one of Mme. Adgi's lions escaped several years ago, Policemen Keavony and Claire last week settled their actions for \$500 each. Both men were severely injured prior to being able to kill the lion in an apartment house opposite the theatre, after the beast had broken down a door and attempted to attack a woman tenant. E. J. McCrossin appeared as attorney for the officers in their action begun in the Supreme Court.

HARRIS LEFT \$485,891

William Harris, the theatrical manager, left an estate valued at \$485,891, according to Transfer Tax Appraiser Warren B. Ashmead, of Queens County, filed this week. Mr. Harris' holdings were confined almost entirely to theatrical properties, both theatre and plays interests. His personal property was valued at \$656,767, and he had interest in New York, Chicago and Boston, and was associated with Klaw and Erlanger, Charles Frohman and other managers.

FRANK SHEA, ACTOR, SUED

Robert Gibbs, who kept a boarding house in West Forty-sixth Street, last week obtained a verdict of \$138.15 against Frank Shea, an actor, in the Municipal Court. Gibbs alleged that Shea has been indebted to him for room and board since 1910 and has only partially paid him this money leaving a balance due. T. J. Whelan, attorney for Gibbs, filed the judgment against Shea in the County Clerk's office last Wednesday.

WAR REVENUE BILL HITS ARTISTS

BIG TAX IS IMPOSED

A section of the War Revenue bill which was inserted into the measure while it was being threshed out between the conference of both houses, and was said to have been a joker, has developed into a serious matter for all theatrical persons having a net income of \$6,000 or more a year, for it was jammed through both houses in the general reading and becomes a law as soon as the President signs the measure as a whole, according to information that has reached Ligon Johnson of the United Theatrical Managers' Protective Association.

Mr. Johnson says that there is no possibility of the joker being eliminated from the bill now, as both houses have adjourned and there is no way of extracting this clause from the bill. Even though many of the Senators stated that Congressman Kitchin had jammed the thing into the revenue measure at an inopportune time, there can be no immediate relief for those who will be affected by this measure, as no action can be taken until next March.

With the insertion of this clause in the bill about 60 per cent of the performers in the theatrical field will be compelled to pay a vast amount of toll to Uncle Sam. This tax, which calls for a payment of 8 per cent of the net income of persons earning over \$6,000 will have to be paid in addition to the regular income tax.

The way the measure is framed, should a person die who is earning this so-called surplus income and leave his estate to a son, who is only desirous of spending the money, the latter will only have to pay an income tax, the profit tax being omitted, since he would not be deriving his gain in any ostensible occupation.

On incomes that exceed \$5,000 and do not exceed \$7,500 a tax of 1 per cent per annum is exacted by the income measure. For those which exceed \$7,500 and do not run over \$10,000, 2 per cent is the toll. Three per cent is exacted on incomes ranging from \$10,000 to \$12,500 and 4 per cent on those ranging from \$12,500 to \$15,000. Five per cent is taken from those which range from \$15,000 to \$20,000, 7 per cent from \$20,000 to \$40,000 and 10 per cent from \$40,000 to \$60,000.

The above figures are the range of incomes of people engaged in the theatrical and motion picture field as well as the operatic field, the latter figures being rather common in the last two branches of the theatrical profession.

Therefore, it can be seen that if a man earns \$7,500 a year he will be compelled to pay \$75.00 income tax and \$200 profit tax a year. If he earns \$15,000 he will have to pay \$600 income tax and \$720 profit tax, the aggregate amount of which equals almost 10 per cent of his earnings.

Where the big stage and picture stars earn \$60,000 a year they will be compelled to pay an income tax of \$6,000 and a profit tax of \$4,320, which, totalled, amounts to more than 15 per cent of their net earnings.

FAKE SHOWMAN ARRESTED

SAN ANTONIO, Oct. 5.—A man by the name of Harry Brown represented himself in San Antonio as advance agent of Ringling Bros.' Circus and was taken into custody last week by detective A. O. Van Riper. The police claim that the man reached the city that day and went to the Federal Building and obtained the mail of Ringling Bros.' Circus and some of their employees, representing that he was an authorized agent. From there, they say, he went to the office of the Swift Packing Co., where he placed an unusual large order for meat to be delivered when the circus came to town.

The man's manner and activities caused suspicion at the packing house; when asked why he placed such a large order, he explained that the circus was to proceed from San Antonio to New Orleans without stopping and would require much food for the animals on board the train when they left the city.

It was also stated at Detective Headquarters that the man had got money from a local business firm on the strength of his claim to be a representative of the circus. A telegram was sent to the officials of the circus at Dallas to see if he was their accredited representative, and the reply was that he was unknown to them. He was bound over by U. S. Commissioner R. L. Edwards under \$1,000 bond for violation of the United States Postal Law.

N. V. A. SUSPENDS TWO

For conduct unbecoming members, Morris Golden and Eddie Kahn were suspended by the executive committee of the National Vaudeville Artists last week.

Golden's suspension was due to his actions in a theatre at Utica, N. Y., when, according to the management, it became necessary to eject him from the theatre where he was working.

Kahn, who is also known as Carr, was suspended on account of his actions and talk about the club house. It will be recalled that he was the young man who imposed on several theatrical papers recently by narrating a yarn which was printed regarding him marrying one of the Farber girls. This the girl denied, and she had Carr or Kahn summoned to the Police Court, where he apologized for his actions and false statements. The suspensions on both men are for an indefinite period.

AARON VACATES JUDGMENTS

Alfred E. Aaron, the theatrical manager, having been adjudged a bankrupt in the United States District Court, caused the striking off of the calendar in the Supreme Court and City Court of six actions pending against him for moneys due. They were the suits of Eva M. Levyn, Alfred Schoelnick, The Century Holding Co., The National Printing and Engraving Co., Chas. Miller and William Ball, Inc. The first three actions were instituted in the City Court and the last three in the Supreme Court.

WATTERSON LOSES BIG CASE

The Emerson Phonograph Co., yesterday won a verdict for \$46,485.59 against Henry Watterson, of the music firm of Watterson, Berlin and Snyder, Justice Cohalan, of the Supreme Court handing down the decision. The verdict grew out of an action brought some time ago by the Emerson people, in which they claimed a share of the profits accruing from "The Little Wonder" phonograph records, which Watterson handled for some time.

MATERIAL IS STOLEN, ACTS CHARGE

CHESTERFIELD TO SETTLE CASE

Joe Browning, the author, and Fields and Halliday, a vaudeville team, have become engaged in a controversy regarding the use of certain material in the act presented by this team which Browning claims is similar to that being used in an act presented by Herman Becker entitled, "Sherman Was Right." This has caused the principals to make charges and counter charges to the National Vaudeville Artists.

According to Browning, the Becker act appeared on a bill at Manchester, N. H., last week, with the Fields and Halliday act, which is entitled, "Nearly a Soldier." He asserts that the material they use is similar to the act which he wrote for Becker. He notified Henry Chesterfield, secretary of the N. V. A., of this fact and Chesterfield immediately got into touch with the house manager, asking him for a report on the two acts. This report was submitted to Chesterfield, who, upon reading it, notified Fields and Halliday to appear at his office last Monday morning. They finished their engagement in Manchester and, when they arrived in New York, immediately called upon Chesterfield. He told them of the charges made by Browning and they were very indignant. They informed him that the charge was absolutely absurd and, if anyone had any kick coming, it was they and not Browning.

Then, according to Chesterfield, they declared that they had been using this material for several years and, from their observance of the Becker act, they found that Browning had taken several pieces of business which they originated and appropriated them bodily for the act which he produced.

As Browning was not present during the interview, Chesterfield told Fields and Halliday that, as long as they felt they were the aggrieved parties they should make out a written complaint against Browning. This was done and Chesterfield notified Browning to be present at his office tomorrow when the matter will be threshed out with all parties concerned present.

The claims of either party to the business used in the respective acts will have to be substantiated, according to Chesterfield, and if piracy is established the offending party will be compelled by the organization to refrain from using the disputed material in the future.

BUILD COTTAGES FOR ACTORS

HUTCHISON, Kan., Oct. 4.—The K. C. Beck Co., owner and operator of Riverside Park and Theatre, this city, has built a group of two-room cottages, for the convenience of actors, along the south edge of Riverside Park, on the bank of the Arkansas River. The cottages are only a few hundred yards from the stage door of the theatre and about the same distance to a restaurant, a fact which should make a strong appeal to performers who play the theatre as they can rent them and live right on the park grounds.

ACTOR SUES FRED WHITNEY

Eric Mayne, an actor, procured a judgment in the Municipal Court last week against Frederic C. Whitney, for \$170.70. In his complaint, Mayne alleges that Whitney failed to pay him salary for services rendered. The judgment was filed in the County Clerk's office on Monday by Attorney R. H. Schenck.

BROCKTON FAIR OPENS

BROCKTON, Mass., Oct. 4.—The Brockton Fair opened yesterday for four days to tremendous attendance. The stage show is conceded to be the best in the history of the Fair.

HUSBAND OF ACTRESS ELOPES

CINCINNATI, O., Oct. 4.—Sensational chapters in the domestic troubles of Mrs. Rolfe McQuillen, known on the stage as Miss Ada Winter, who is appearing in Columbus, O., are occupying the attention of civil and federal authorities of several States.

Rolfe McQuillen, husband of the singer, was an orchestra musician when he enlisted in the Third Ohio Infantry band. He recently eloped with Mrs. Mabel Cooper Marks, of Cincinnati, in the latter's automobile. It is alleged that McQuillen, who is under arrest with Mrs. Marks in Atlanta, Ga., sold the auto and, with the money, he and his companion went to New York City and helped burn the lights of Broadway. He wore a captain's uniform, it is alleged, although he had no commission. Government officials trailed the couple until the arrest in Atlanta. Meanwhile, Walter Marks, husband of McQuillen's companion, filed suit for divorce. He faces a court martial, while Mrs. Marks, held as an accomplice, was released on bond.

SUES THE WINTERGARDEN

Doris Marvin has brought a suit in the City Court against the Wintergarden Co. for \$1,170.82 charging breach of contract.

In her complaint, Miss Marvin alleges that on Sept. 28, 1916, she made a written contract with the defendant to appear at the Wintergarden for a period of twenty weeks, beginning Oct. 15, 1916, at a salary of \$75 a week. After she worked four weeks and three performances, Miss Marvin alleges that she was discharged without cause, which she says is a violation of her contract with the theatre managers.

Last week, on motion of Wm. Klein, attorney for the Wintergarden, Justice O'Dwyer in the City Court, ordered Wm. Worthington, attorney for Miss Marvin, to furnish the theatre people with her home address. He also allowed the defendants a week extension of time after the address was furnished, to file their answer to the complaint.

FAVERSHAM OWNS RIGHTS

William Faversham wishes it known that he owns all the American rights to "The Devil's Disciple," and that it cannot be produced without his permission. Faversham calls attention to the fact that last year "Misalliance" was acted without the knowledge or consent of the author by a stock company, something which occurs all too frequently in the case of plays of foreign writers. Faversham intends to present "The Devil's Disciple" as soon as the war is over.

K. & E. TO BOOK NEW SHOW

Clark Ross will send his musical show, "Leave It to Me," over a route provided by Klaw and Erlanger, instead of on the International Circuit, as he previously arranged. Among the principals in the cast are Royal Byron, Bessie M. Carrette, Belle Mulette and Ed. Gorman. There will be thirty people in the show which opens Oct. 17 at Berwick, Pa. Ross will manage the show and Garland Gadin will be in advance.

TOMMY GRAY IS EXEMPTED

Tommy Gray, author, actor, Friar and writer, was called before his local exemption board for examination last Friday. The physician, after giving Tommy a thorough examination, informed him that he had a bronchial affliction and, therefore, was not physically fit. Tommy says that he then told the doctor that he has known that for twenty-eight years, and, had he asked him, no physical examination would have been necessary.

DOCTOR SUES DANCER

Dr. Walter Seckel procured a verdict of \$34.48 against George Hoffmeister Harcourt, the dancing partner of Joan Sawyer, in the Municipal Court last week. He claims that he attended Harcourt in a professional capacity and that the latter failed to reimburse him when a bill was rendered. The judgment was recorded in the County Clerk's office by Bloomberg & Bloomberg, attorneys for the physician on Monday.

THEATRES RAISE \$3,000 FOR DEFENCE

PRODUCERS GIVE PROFITS

American Defense Society week in the New York and Brooklyn theatres, last week, netted the organization about \$3,000 as their share of the proceeds of performances given in five theatres. The exact figures were not ascertainable, according to Mr. Goldstein, of the society, as the full returns had not been tabulated as yet, he said.

The first of the performances given last week was on Monday night at the Montauk Theatre, Brooklyn, where Al. H. Woods' "Cheating Cheaters" was the attraction. It is figured by Goldstein that his share of the performance will amount to about \$250. On Tuesday, Selwyn and Co. donated the proceeds of "Daybreak" at the Harris Theatre. It is figured that about \$300 was realized there.

Chas. B. Dillingham set aside Wednesday at the Hippodrome as American Defense Day, and Goldstein figures that about \$1,250 will be the society's share from the two performances.

Thursday evening was set aside as the society's night at the Manhattan Opera House, by Comstock, Elliott and Gest, where "Experience" was presented. According to the figures obtainable, about \$750 will be the proceeds of the performance.

Friday night Mr. Woods again was the donor, in conjunction with the Shuberts, having agreed to give the proceeds of "The Eyes of Youth" at the Maxine Elliott Theatre to the fund. The house was completely sold out days ahead of the performance and it is figured that about \$500 will be forthcoming as the proceeds of the performance.

FROHMANS WIN SUIT

A jury in the Supreme Court has awarded a verdict of \$2,801.70 against Albert Blinkhorn, an English film magnate, in favor of the Frohman Amusement Corporation. This was the second trial of this case, the first suit being dismissed by Justice Samuel Greenbaum, whose decision was reversed by the Appellate Division, which ordered a new trial.

In their complaint, the Frohman people alleged that they had given the defendant the rights for Great Britain on a feature film entitled, "John Glades' Honor," and that he failed to make returns to them for monies which they allege he received from the exploration of the picture.

It was also recorded in the court that when Blinkhorn came to America last Fall, the Frohman people obtained a civil order for his arrest and he was released on \$2,500 bail to insure his appearance to defend the suit. After hearing this testimony, the jury retired and quickly rendered a verdict in favor of the plaintiff. With the costs of the action, H. Kahn, attorney for the plaintiff, says his judgement against Blinkhorn will exceed \$3,100.

GETS JUDGMENT AGAINST CORT

Having contracted an advertising bill in December, 1916, with the Capehart Advertising Agency, and only liquidating a part of it, caused John Cort to be a defendant in an action brought by the agency against him in the Municipal Court last week. A verdict of \$234 was rendered against him. The original bill was for \$409.80 and Cort paid \$199.10 on account of it.

HILL'S MINSTRELS REHEARSING

Gus Hill's new American Minstrels will commence rehearsals next Monday under the direction of Jim Gorman. Fifty people have been engaged for the company, which will tour the week and one night stands through the East and Middle West, playing first class houses. The show will open in New York State election week.

KLEIN SUES NORWORTH

William Klein, the theatrical lawyer, has brought a suit in the Supreme Court to recover \$2,050.81 from Jack Norworth for professional services. A motion made by Norworth's attorney to allow him twenty extra days in which to answer the complaint, was denied by Justice Goff, last week.

In his complaint, Klein alleges that while Norworth was in London in 1915, he brought a suit against him in the high court of Justice King's Bench Division of London and obtained a verdict of \$2,650. At that time Norworth agreed, according to Klein, to liquidate the judgment by paying it off in monthly installments of \$120 each. These payments began on Nov. 1, 1915, and kept up until October, 1916, when Norworth returned to America. He says they ceased then.

When David D. Deutsch appeared before Justice Goff to argue the motion for an extension of time in which to serve the answer, he submitted an affidavit by Sam Shannon, business associate of Norworth, alleging that the only reason Klein had brought this suit was to harass and annoy his partner.

FRAZEE PRODUCES "DRAFTED"

ALBANY, N. Y., Oct. 8.—H. H. Frazee, the New York theatrical manager, produced for the first time on any stage to-night his new play, "Drafted," by James Montgomery. Mr. Frazee has assembled a cast of notable players, among whom are Emmett Corrigan, Wm. H. Thompson, Pauline Lord, Lizzie Hudson Collier, Alan Dinehart, Harry C. Browne, Ann Hamilton, Carl Brickert, Edward Robinson, Fred Roland, Charles Martin, Wm. Phinney and many others. "Drafted" will be played here and in Syracuse this week, after which it will be given its New York premiere.

DELMAR SISTERS LOSE BROTHER

The Delmar Sisters were notified by cable from England, last week, of the death of their brother who was a member of the London Gordon Highlanders. He had been wounded four times and received three medals for bravery. Their father, who was attached to Lord Kitchener's staff, has not been heard from for nearly two years. Evelyn Delmar, one of the sisters, has been active in Red Cross work for the last three months and, before that, did recruiting for the United States Army.

PRESENTS DOGS TO ACTRESS

DETROIT, Oct. 4.—Tunis F. Dean, manager of the Vaughn Glaser Stock Co. at the Adams Theatre here, recently received from Prof. Hugh Young, who is "somewhere in France" with the Johns Hopkins unit, a pair of French coach dogs. Mr. Dean, in turn, presented the dogs to Fay Courtney, Mr. Glaser's leading lady.

PERFORMERS IN TAXI CRASH

Herbert Marbury and Emily Francis Hooper, vaudeville performers, were injured on Friday night when a taxicab in which they were riding was hit by another machine. They were on their way home from the theatre at which they were appearing at the time. They were both badly shaken up.

CLOWN IS DRAFT DESERTER

CINCINNATI, O., Oct. 7.—Harold Rufus Ray, circus clown, failed to appear for roll call at Local Draft Board No. 3, to go to Camp Sherman with the third group of selectives. He was certified to adjutant-general as a deserter.

WANTED UNION POLICEMEN

CINCINNATI, O., Oct. 7.—Union carpenters, painters and electricians at Music Hall went on strike because non-union policemen were employed at the auditorium. The strike was settled in two days.

CROSS AFTER CENTURY JOB

Wellington (Duke) Cross has entered into negotiations with Dillingham and Ziegfeld to become a member of "Miss 1917" at the Century Theatre. They saw his act at the Palace last week.

THEATRE VALUES BOOSTED THIS YEAR

INCREASES ARE GENERAL

The valuation of New York theatrical property has been advanced \$1,000,000 during the past year according to the tentative real estate assessment made by the Tax Department for 1918. Compared with the assessment of the preceding year, the new figures show a noticeable increase in valuations in the city's theatrical center in the Times Square district.

A significant increase in values is that placed on the Criterion and New York Theatres, which are jointly assessed next year at \$2,550,000, as compared with this year's figure of \$2,425,000. The tax on the Gaiety Theatre jumps \$85,000 over this year, the Astor \$50,000, the Globe \$20,000, and the Strand from \$2,308,000 to \$2,360,000.

The new Morosco Theatre in West Forty-fifth Street, which is jointly assessed with the Bijou, raises the 1917 assessment of \$440,000 to \$570,000, an increase of \$130,000. In Forty-fourth Street the Forty-fourth Street Theatre's valuation is increased \$20,000 over the 1917 figure of \$650,000.

Valuations on the moving picture theatres show an increase of \$52,000 on the Strand, Broadway, near Forty-seventh Street, the tentative assessment being placed at \$1,360,000 for next year. The Rialto, Seventh Avenue and Forty-second Street, is tentatively assessed at \$1,210,000, compared with \$1,190,000 for the present year.

The most valuable theatrical property in the city, according to the Tax Department records, is the Metropolitan Opera House, tentatively assessed for 1918 at \$3,375,000. This is the same assessment upon which the Metropolitan paid this year's taxes. Second in valuation comes the Strand, while the Hippodrome is a close third, assessed at \$2,250,000, which was the 1917 tax figure.

Theatrical real estate values in Harlem have also increased, as is shown by the tentative assessment placed upon Proctor's 125th Street and the Harlem Strand.

This year Proctor's was assessed at \$340,000, while the tentative 1918 figure is \$355,000. The Strand is assessed at \$300,000, an increase of \$154,000 over this year's figure, \$146,000. The Alhambra, assessed at \$350,000 for 1917, is only valued by tax appraisers in the 1918 estimate at \$325,000, a decrease of \$25,000.

Down on the East Side, the valuations placed upon the National Theatre in East Houston Street and the Grand in Grand Street are the same as this year, \$450,000 for the former and \$282,000 for the latter.

One of the largest decreases is that of the Winter Garden, Broadway, near Fifty-first Street. From an assessment of \$1,400,000 this year, the tentative figure for 1918 is only \$1,140,000. The Century, Central Park West and Sixty-second Street, also shows a decrease in valuation, being assessed for only \$1,850,000, as compared with \$1,860,000 for the present year.

The Hudson in West Forty-fourth Street is tentatively assessed at \$450,000, compared with \$455,000 for 1917.

The Eltinge Theatre in West Forty-second Street shows an increased valuation of \$5,000, the 1918 tentative assessment being placed at \$395,000 for 1918.

OLGA PETROVA

Olga Petrova, whose photograph appears on the front cover of this week's CLIPPER, is one of the film's most talented and beautiful stars. A great emotional actress, full of artistic temperament, she has achieved her greatest success in this country on the screen. She now heads her own company, known as the Olga Petrova Pictures Corporation, and is now at work in a super-picture production to be released in the near future.

SET DATES FOR OPENING

Selwyn and Co., will produce "Losing Eloise," a comedy by Fred Jackson, out of town on Oct. 29. On the following Monday, they will produce "Mme. Louise," a comedy by Dr. Louis Anspecher, out of town also. If both of these plays look likely for a New York presentation they will have their Metropolitan premiere about the beginning of December.

SUES FOR THEATRE RENT

CINCINNATI, O., Oct. 8.—The Kozy Theatrical Company, composed of Abraham E. Cohen, Theo. Kotzin and Clarence Wagner, has filed suit in the Superior Court against the Frankel Amusement Company composed of Isaac Frankel and Mae Dreesch, for \$900 claimed due as rent on a part of the Lyric Theatre, Newport, Ky.

PARK BOOKS SPANISH OPERA

"The Land of Joy," Quinto Valverde's Spanish opera, will have its premiere on Oct. 29 at the Park Theatre. The contract for the house was signed by both parties this week. The entire company will be brought here from Cuba, where they are now playing. Ruth Boyd Ober made the American version of the piece.

ACTORS IN TRAIN ACCIDENT

KANSAS CITY.—Charles and Mark Fleming, who were appearing at the Orpheum here, were injured in a railroad accident three miles out of the city. The train jumped the switch and the Fleming Brothers were thrown from their seats. Despite their injuries they gave their performance.

TO GIVE ACTORS XMAS DINNER

KANSAS CITY, Oct. 8.—Kathryn Swan Hammond has organized a Christmas Dinner Fund Club, the object of which is to give a Christmas Day feast to all theatrical folk in this city on that day. She has already secured 500 members to the club; the membership fee is ten cents per month.

ANNA HELD SELLS PAPERS

CHAMPAIGN, Ill., Oct. 4.—Anna Held turned "newsy" here today when she opened the season at the Belvoir. She and the young women members of the company sold *The Champaign Gazette* on the streets, the entire proceeds going to the Salvation Army for its ambulance fund.

"FRAME-UP" FOR ONE NIGHTS

A. Milo Bennett will open a one-night organization shortly called "The Frame-Up." The show has been out two weeks, but the managers had to lay off because the company was in a section where attractions were so thick that "The Frame-Up" could not get a theatre.

BUYS KANSAS THEATRE

GREAT BEND, Kan., Oct. 4.—The K. C. Beck Amusement Co., of Hutchinson, this State, has taken over the Broadbeet Theatre, this city. The house will be remodeled and brought up-to-date and opened as a home for motion pictures and tabloids.

KANSAS MANAGER DOING HIS BIT

HUTCHINSON, Kan., Oct. 4.—Manager W. A. Loe, of the Home Theatre, who also owns and operates the city billboards has donated the use of his billboards to advertise the new Liberty Loan and will hang the posters for it free of charge.

SHOWS NEW ACT

Daisy Cordier Nellis, daughter of a physician of Kansas City, Mo., made her vaudeville debut at Keith's Riverside Theatre last Sunday night. Miss Nellis appeared in a piano recital.

"CHUCK" REISNER TO QUIT

CINCINNATI, O., Oct. 7.—It is rumored that "Chuck" Reisner, leading comedian, and about the only sign of life, in "Stop! Look! Listen!" is going to leave the company soon.

"HANS UND FRITZ" NO. 2 READY

The second of the Gus Hill "Hans Und Fritz" companies is in rehearsal and will open its tour over the Southern states next Monday.

FILM THEATRES TAXED SAME AS OTHERS

MANAGERS ISSUE BULLETIN

A bulletin issued by the United Theatrical Managers' Protective Association to its members this week notifies film theatre managers that they will be taxed on the same basis as the legitimate theatres, and that, in addition, there is a footage tax to be borne by the motion picture managers through the passage of the war tax bill last week. The footage tax is to be imposed on all positive prints containing pictures ready for projection. Concerning the motion picture taxation the bulletin reads:

"The war tax, which has just passed Congress, provides for a tax of one per cent for each 10 cents or fraction thereof, paid for admission, to all places of amusement charging more than 5 cents. The method of collection of the tax will be fixed by the Treasury Department."

According to the original reading of the bill, this tax was to have gone into effect on December 1, but it appears that through some error the date was changed to November 1 by one of the record clerks, as the sponsors for the bill at the time had given the theatrical managers their assurance that it would not be applicable until the latter date.

With reference to the liability of the managers to taxation on all railroad fares beginning Nov. 1 the Bulletin states:

"The tax levied will be equivalent to 8 per cent of the amount paid for the transportation of persons by rail or water or by mechanical motor power on a regular line in competition with carriers by rail or water from one point in the United States to another, or to any point in Canada or Mexico, the act providing that the taxes imposed be paid by the person, corporation or association paying for the services rendered."

"THE GRASS WIDOW" PRODUCED

ATLANTIC CITY, Oct. 8.—"The Grass Widow," a musical play with book and lyrics by Channing Pollock and Rennold Wolf, and music by Louis A. Hirsch, was produced at the Apollo Theatre to-night by Madison Corey. The play was well received and has all the earmarks of success. The cast included Natalie Alt, Howard Marsh, Otis Harlan, Jess Dandy and Victor Morley.

"The Grass Widow" opens in Philadelphia next Monday for a two weeks' stay at the Forest Theatre prior to a New York engagement.

"STOP! LOOK! LISTEN" PANNED

CINCINNATI, O., Oct. 7.—"Stop! Look! Listen!" got one of the finest, most thorough "pannings" ever accorded a production at the hands of local critics on its opening at the Grand Opera House here. There seems no difference of opinion in declaring that this supposed musical comedy is about the worst offering given here in many seasons.

CARRIE HAWLEY'S SISTER DIES

RACINE, Wis., Oct. 3.—Mrs. S. Barton, a sister of Carrie Hawley, the prima donna, is dead at her home in this city. She leaves an only child, Dorothy Olive, who has been adopted by Mr. and Mrs. Dave Newman.

JOLLY JOHNNY JONES HURT

The Jolly Johnny Jones act, booked for the Victoria Theatre the first half of this week, has had its time set back for two weeks, to allow Jones to recover from a strained ankle.

OPEN NEW COMPANY OCT. 21

Rowland and Howard will start their new company, "Which One Shall I Marry?" Oct. 21. The company will play the Eastern one and three-night stands.

ARTHUR ASHLEY SUES WIFE

Arthur H. Ash, professionally known as Arthur Ashley, has filed a suit for separation against his wife Bertha in the Supreme Court. In his complaint Ash narrates that he and the defendant were married July 8, 1907, and have two children, a boy aged nine and another four years old.

He alleges that without cause or provocation, his wife has been unreasonably jealous and has an uncontrollable temper. He claims that she has abused him constantly and has applied vile epithets toward him and those with whom he is professionally associated. He asserts that she has harassed and annoyed him while he has been attempting to do his work and that she has also annoyed his employers, which has hurt him in a business way. A charge is also made that she has neglected him and the children and that she refused to perform household duties. This condition existed, it is alleged, until Sept. 29 last, when she left his home on Fort Washington Avenue, and failed to return.

In the answer filed by Mrs. Ash, she denies his allegations and asks the court to dismiss the complaint. She, however, had her attorneys apply to Judge Goff to appoint a referee to take the deposition of William A. Brady, director general of the World Film Corp., relative to the salary earned by her husband from his concern. She alleges that his salary is \$500 a week. As soon as the referee, who was appointed Monday by the justice, makes his report, the amount of alimony to be paid Mrs. Ash, pending the trial of the action, will be decided.

BELVIDERE THEATRE BURNS

BELVIDERE, Ill., Oct. 7.—The Family Theatre, formerly known as the Dorthick Opera House, was destroyed by fire early yesterday morning. The fire, which is of mysterious origin, broke out two hours after the house was locked up following the Sunday night show. Some miscreant broke into the theatre a week before and cut a snare drum head, and tampered with the moving picture machine, which suggests that it might have been of incendiary origin. Joe W. Fox, owner of the theatre, loses the house and equipment. There was no insurance on the house, but the equipment was covered for \$1,600. John O'Herren, lessee, loses some equipment, and suffers, as he had built up quite a business with vaudeville and pictures. There were five acts playing the Family at the time of the fire. The Superlative Trio lost trunks and wardrobe, Jow McKowan lost his xylophone and baggage, a loss of several hundred dollars. Three other acts—The Eskies, Yodeling Webbs and Duval and Jean—removed their baggage after the performance Sunday night, and were not losers.

MANAGER DEFEATS CAR STRIKE

DIXON, Ill., Oct. 7.—L. G. Rore, a vaudeville manager here, defeated a street car strike last week which threatened to do him out of a show. Part of the show scheduled to play his theatre had to make the jump over the route covered by the striking car men, but, not to be outdone by a little thing like a strike, Rore engaged the services of a motor truck; and thus moved actors and baggage to the theatre in time for the regular performance.

BROADHURST QUILTS FOR SEASON

The activities of George Broadhurst have ceased for this season and the Shuberts last week took over his obligations on three plays which he was to have produced, in addition to the two he has already put on this Fall. The coolness with which the public received "What Happened to Jones" and "Over the Phone" has led the playwright to reach the conclusion that this year, at least for him, is a bad one.

"DOLLY DIMPLE GIRLS" ON TOUR

COLUMBIA, S. C., Oct. 8.—The "Dolly Dimple Girls," Guy and Elsie Johnson's big musical production, has started a tour of the North Carolina and Virginia time. The company is carrying fourteen people, including five vaudeville acts.

VAUDEVILLE

NEWARK HOUSE IS BEING WATCHED

CLEVELAND ACTS TABULATED

NEWARK, N. J.—W. C. Cleveland's Lyric Theatre, which is not a member of the Vaudeville Managers' Protective Association, and is considered opposition to Proctor's, Loew's, Fox's and Keeney's local houses, is receiving the attention of people said to be representatives of the Managers' Association and all acts playing the house are being checked and their names forwarded to the offices of the V. M. P. A. for future reference. This proceeding has been going on for several weeks, the checking being done by a former actor who was a member of the White Rats and who is said to be personally acquainted with most of the performers playing the house.

The former actor who is doing the "sleuthing" around the Cleveland house lingers about the stage door of the theatre each Monday and Thursday morning when the performers arrive for rehearsal, greets those whom he knows and obtains the identity of those he does not know from his friends on the bill or employees of the theatre. This procedure was necessary, owing to the fact that a great many of the acts playing the Lyric do so under an assumed name for the purpose of not having their identity revealed.

Up to the present time Cleveland has had no difficulty in obtaining acts to play the theatre.

ARNAUT BROTHER DRAFT VICTIM

The Arnaut Bros. may be compelled to cancel their contract to appear with the Harry Lauder show when it opens on Oct. 22, unless John, the younger brother, can obtain a six months' extension of time in which to join the National Army.

John, who was twenty-four years old on October 1, was called for examination before the exemption board and was accepted. He immediately filled a request before the Board to delay his call for six months so that he would be able to finish his theatrical engagements. His brother Rene, twenty-five years old, is also subject to selective service, but has a high number in the draft call. John expects word from the board by the end of this week and should they decide against him, he will cancel all work and prepare to go to Yaphank.

HELENE GORMLEY ENGAGED

Helene Gormley has been engaged to do a single ukelele number in the new review which is being put on at the Ritz. She is to be featured, as she has developed a novel and unusual way of playing this much abused instrument which is expected to make a hit.

BERT DANIELS IN NEW ACT

Bert Daniels, who recently appeared with Moore at the Fifth Avenue Theatre, has formed a new partnership with Fredericka Simms and will break in a new act at Proctor's Theatre, Newark, on Oct. 19.

BREAKING IN NEW ACT

Lady Suda Noi is breaking in her new act out of town this week and will make her first local appearance at the Royal Theatre the week of Oct. 15.

WHITEHEAD & MOORE GET ROUTE

Joe Whitehead and Frank Moore have received a route over the United, Interstate and Orpheum Circuits which will keep them busy until next Fall.

CHANGES ON BILLS

Belle Baker withdrew from the bill at the Alhambra Theatre last Saturday night in order to make the jump to Cleveland.

Merian's Dogs withdrew from the bill at the Palace Theatre last Sunday afternoon in order to make the jump to Boston. They were replaced by the Arnaut Brothers, who were also appearing at the Colonial Theatre last week.

Wilfred Clark played both the Riverside and Royal Theatres this week, while Walter Brower played both the Colonial Theatre and the Royal Theatre, and the Avon Comedy Four played both the Colonial and Alhambra Theatres.

Marion Weeks replaced Lenora Kerwin and Company, who left the bill at the Royal Theatre Monday.

Helen Vincent did not receive her trunk in time to appear at the matinee performance Monday afternoon and remained out of the bill for one show.

Jim and Bonnie Thornton replaced Whiting and Burt at the Riverside Theatre this week.

ACTRESS IS MARRIED ON THE STAGE

DULUTH, Oct. 7.—With Manager Edward Furni acting as host, Caliste Conant, who has been playing big time vaudeville for three years, and Frank L. Hudson, of New York, were married last Wednesday on the stage of the Orpheum Theatre here. The members of the house staff and a huge audience formed a wedding party that broke records as far as numbers were concerned.

As the orchestra played "Traumerei" the curtain slowly rose, revealing a stage set for a wedding. Then the Rev. R. Edward Sayles stepped forward, followed an instant later by the bridegroom, who came from the left wing attended by Paul McCarthy. The bride then appeared in the right wing, attended by Elsie Faye and Nan Halperin as matron of honor. A reception, in which the audience took part, was held afterward on the stage.

Miss Conant has been doing a piano-lounge and song act, while Mr. Hudson is in the motion picture business in New York.

PANTAGES RE-BOOKS MIDGETS

MINNEAPOLIS, Oct. 8.—The recent success of Singer's Midgets over the Pantages Circuit has induced Manager Pantages to re-book them for another tour, opening at his house in this city in February. Meantime, the Midgets, with three other acts, make up a show that is touring the southwest from Springfield, Mo., to Dallas, Texas. At the latter city they are booked to play the fair and follow it with a week at the Jefferson Theatre.

LOEW DIRECTOR JOINS ARMY

The Marcus Loew office received word from Thomas Gannon, the musical director of the Columbia Theatre, Washington, last week that another director would have to be supplied immediately. Gannon advised the Loew people that he had been accepted by the army and expected to leave for the front, shortly. He has many friends in the theatrical world, all of whom wish him well.

DOOLEY & RUGEL TO STAR

Johnny Dooley and Yvette Rugel have signed a new contract with the Messrs. Shubert, which brings them back to the Winter Garden next October in a show in which they are to be starred. In the mean time they are going on the road with the present edition of "The Passing Show."

EVELYN NESBIT ACT READY

Evelyn Nesbit and Bobby O'Neil, with their new act, written by Chas. McCarron and under the direction of Arthur Klein, open for a week stand at Proctor's Theatre, Newark, the week of Oct. 22, and come into the Palace the following week.

LOEW STARTS SHOWS FOR CHILDREN

WILL GIVE A SERIES

The first of a series of Saturday morning performances designed for the entertainment of children by the Marcus Loew Co. was held at the Lincoln Square Theatre last Saturday morning at 10 o'clock. Mary Pickford in "The Poor Little Rich Girl" was the first picture on the program, which is being sponsored by the Loew offices in conjunction with the Board of Education and the several women's clubs of the city.

S. H. Meinhold, an executive in the Loew office, is in charge of the plan. He is co-operating with the National Board of Review of Motion Pictures and, together, they will comb the entire motion picture industry for subjects that make an appeal to children.

At the present time the Lincoln Square and a theatre in New Rochelle are playing the programs, but it is the intention of the Loew people and the other forces back of the project to include all the Marcus Loew theatres in this and other cities. The admission for all the performances in all the theatres will be five cents.

Mr. Meinhold stated that the idea of presenting a program for the consumption of the youngsters originated with the ladies of the several clubs interested and that the underlying thought back of the scheme is to offer a form of entertainment both instructive and educational at a nominal sum, so that every child can afford to take advantage of it.

The date for the extension of the idea to include all the Loew theatres has not been decided upon yet.

OLD VAUDEVILLE ACT SPLITS

Hill, Cherry and Hill, a successful vaudeville act of over twelve years' duration, during which time it appeared in America, England and on the continent, has dissolved. The Hill brothers have cast aside the bicycles and have formed a new act which will be known as Hill, Tivoli Girls and Hill, and is booked over the Proctor time.

"APPLE BLOSSOM TIME" BOOKED

"In Apple Blossom Time," a novelty singing and talking skit, has been booked as a feature act over the Loew Circuit of Southern theatres by Abe I. Feinberg. The turn will open at Loew's Theatre, Augusta, Ga., tomorrow.

ESTHER JARRETT LOSES VOICE

Esther Jarrett, prima donna with "The Naughty Princess," has lost the use of her voice and left the company. Norma Brown, formerly prima donna with Lew Fields in "Step This Way," replaced her in Pittsburgh, this week.

SHARROCK ACT IS SWITCHED

Harry and Emma Sharrock, who recently signed with the Shuberts for the forthcoming Winter Garden production, will not play this house, but have been assigned roles in "Oh, Justine."

GENARO & GOLD SIGNED

Dave Genaro and Anna Gold have received a route through the Harry Weber office until next May, opening in Syracuse Oct. 15.

STETSON AND HUBER CANCEL

Stetson and Huber, who were booked for an Australian tour, cancelled this week, owing to difficulties in securing passports.

LEWIS HAS MANY ACTS

Al Lewis, of Gordon and Lewis, announces that the coming season will see, besides his various productions, the following new acts: "The Hero," with Al Shean and Jack Warren; Leander de Cordoba in a new act entitled "Good Service"; a four-people act by Sydney Burton entitled "The Old Folks at Home"; two new acts by John B. Hymers; one of five people, entitled "Champagne and Butter-milk," and the other employing six people to be called "From Denver to Frisco."

MANAGERS' ASS'N GROWS

A meeting of the Vaudeville Managers' Protective Association's committee on membership was held last week and, according to Pat Casey, twenty-five new members were accepted. Several of these are from the New England and upper New York State district. It is said that one of the applications rejected was that of the Grand Opera House, at Twenty-third Street and Eighth Avenue, New York City.

ACTS MUSTS CATCH TRAINS

Owing to the congested condition of the different railways, the United Booking Offices have posted in all their theatres the following notice:

"Notice to Managers and Artists: On account of the crowded trains and delayed railroad service, all acts are requested to take the first trains for their next engagement; otherwise no excuse will be accepted for their being late."

EXEMPTED BECAUSE OF WEIGHT

RACINE, Wis., Oct. 3.—Edward L. Thompson and Emial King, of the "Three Misfits," are each of military draft age but, on account of their weights, were exempted from serving. King, who is only four feet tall, weighs eighty pounds, and Thompson, who is six feet tall, tips the scales at 426 pounds. The act is booked solid.

BESSIE CLAYTON'S NEW ACT SEEN

CINCINNATI, O., Oct. 6.—Bessie Clayton's new dancing act was seen at B. F. Keith's Theatre here this week. Arriving in Cincinnati last Saturday night, Miss Clayton spent the entire night rehearsing and whipping into shape the act for the opening Sunday afternoon.

CHILSON-OHRMAN IN CHICAGO

Mme. Chilson-Ohrman left on Monday afternoon for Chicago, where she has some legal affairs that require adjudication. She expects to return to New York by Sunday, as she is scheduled to appear at the Bushwick, Brooklyn, next week.

NORWORTH FORMS NEW ACT

Ned Norworth, formerly of Norworth, Wells and France, has formed a new act in which Billy Gaston is to be featured equally with him. The act will break in out of town in a very short time.

BARNEY NOBLE PREPARING ACT

Owing to the illness of Ruth Noble, of the team of Norton and Noble, Barney Noble is now preparing a new act with his sister, Madge Noble.

VAUDEVILLE ACTOR DRAFTED

RACINE, Wis., Oct. 3.—Artie Fletcher, of the operatic comedy act, "Kapt Kidder," has been caught in the draft and is now on his way to training camp.

ARDATH PRESENTS NEW ACT

UNION HILL, N. J., Oct. 3.—Fred Ardath is presenting his new act "The Blacksmith Shop" this week at B. F. Keith's Hudson Theatre.

WHEELER & MORAN TO SAIL

Wheeler and Moran have signed contracts to appear in the music halls in London sailing from here late next April.

VAUDEVILLE

PALACE

With a bill that is top-heavy with names, the Palace held a crowd Monday afternoon which remained to the very last moment to gather the laughs distributed by Joe Jackson.

The show opened with pictures and then the Three Jahns offered a new routine of perch stunts which is more fully reviewed under New Acts.

Mabel Russell, Marty Ward and three others, held the second spot with a routine of songs, chatter and several dance steps. Miss Russell was nicely clad and did herself justice in the difficult spot, although a great many of the gags had been heard before and the work of Marty Ward, while showing improvement, yet lacks the class set by Miss Russell.

The boys with the act work smoothly and filled in the background nicely, letting the act off easily at the finish.

Mrs. Thomas Whiffen offered a new act entitled "Where There's a Will There's a Way," that came in for big appreciation.

Cecil Cunningham, resplendent in a new dress, sang four numbers and scored a decided hit. Miss Cunningham opened with a new song called the "Advertising Rag," which is not alone unusual, but is certainly original. She followed with her comic opera expose song and then gave the history of the United States in rag time. As her final offering she used the orchestral arrangement of counter melodies and an entirely different lyric, which carried a big punch. Miss Cunningham bowed off to tumultuous applause.

Eddie Leonard, assisted by four banjo players, of whom one is Marty Ward, and two piano players, was a hit. The wigs worn by the men in the act could receive some attention, however Leonard and his performance of thirty-five minutes just breathed personality, which permeated the entire house. He sang in his waltz style and danced on the strew, sand stage, as usual. He has shown good taste in setting and dressing the act. Leonard was a big hit and could have been singing yet if the appeal for money for smokes for the soldiers had not come into order.

The second half was opened by Nora Bayes and Irving Fisher, with Harry Akst at the piano. The act was just half as long as last week's on account of the strained vocal chords of Miss Bayes, a condition which she explained to the audience while introducing Duffy and Ingliss. The same practical routine used last week was again employed, excepting that a new walnut piano was shown. The cave-man song opened, then a comedy number about Russia, sung, at times, with a darky dialect, followed. Fisher sang a beautiful ballad in good style and the bungalow song finished the act.

Jimmy Duffy and Jack Ingliss next offered their show stopping act. The boys have a new opening song, which is a gem for lyrics and it took the crowd some time before it tumbled to what they were attempting. Their regular routine followed, with the boys employing their songs, new announcements and pieces of comedy business, to good advantage. At the finish, the work with the instruments was strongly applauded, and the showing of the bass viol was a new piece of business at this house. The boys were big winners all the way.

Joe Jackson held the crowd to the very finish with his novel pantomimic business, before he rode off stage with his bicycle, which had fallen apart during the act. The identical act he has been doing for years was the medium which not alone held the crowd to the finish, but also made him the laughing hit of the show and brought him three of his famous bows at the finish.

The tobacco stunt for the soldiers, interpolated during the intermission, with William S. Gibson as spokesman, has returned something like \$4,000 in five days, which is a record for a vaudeville theatre and should set an example to the legitimate and picture houses.

S. L. H.

SHOW REVIEWS

(Continued on Pages 8 and 19)

RIVERSIDE

One of the best bills of the season is being presented at the Riverside this week, and although Monday night's performance ran until nearly 11.30, the large audience remained until the very finish.

Derkin's clever dog and monkey act opened the bill, and a lot of comedy was furnished by the well trained animals. The drunken dog scene was particularly good.

The Hearst-Pathé News Pictorial was then shown, after which Rudinoff entertained with his smoke pictures and bird imitations. Next came James and Bonnie Thornton, who easily carried off the honors of the first half of the bill. Bonnie, who confesses to sixty-three years, had the entire audience singing the chorus of "Annie Rooney," her song hit of twenty-five years ago, with her. James has introduced some new bits of comedy in his familiar monologue, but evidently feels that trying out new stories is a waste of time anyway, as his old standbys were received with more favor than the new ones. A medley of his old song hits brought the act to a rousing finish.

The Greater Morgan Dancers closed the first part of the bill with their Historical Roman Ballet, presented in three episodes. This act, far and away the best of all the big classic dancing offerings, is so familiar to vaudeville patrons that no further mention is needed in these columns. Suffice it to say, however, that this act comes about as close to dancing perfection as vaudeville has ever seen, and will be appearing in the big theatres of the country when dozens of other similar acts will be forgotten.

Eddie and Lou Miller opened intermission and sang several popular compositions as well as the quartette from "Rigoletto," which has been arranged as a duet. The immortal Verdi's great piece of vocal composition can scarcely be said to have improved by the new arrangement. However, the boys have good voices and were well received.

Bessie Browning and Jack Denny, modestly announce that they are "the greatest performers in the world," and then after a little talk of the now-we-are-here-what-are-we-going-to-do type, roll out a piano, and the turn becomes a piano act with the man playing the girl's accompaniments. But here the resemblance to the average piano act ends, for the girl is an artist, and handles some special material in a way that is delightful. First she sings a clever song about physical culture, and then a rube number, which she says is her own composition. The rube number scored a great big hit, and this was followed by one of the best Eddie Foy impersonations seen in many a day. Denny is a good pianist and plays her accompaniments well, and also contributes a well executed solo. Browning and Denny, easily the hit of the performance, are bound to be heard from in a big way before many seasons.

Wilfred Clarke's sketch, "His Reel Trouble," followed, and is a slam-bang farce affair dealing with a man and wife, a friend of the husband and his sweetheart, all of whom have been appearing in the movies without the knowledge of the other.

Wellington Cross, now firmly established as a single, told some stories and sang a lot of songs in an easy and pleasant manner. A "rube" song, which he introduced at the very finish of a long act, scored a genuine hit. Cross has intelligence, a fine personality and is an all-around fine performer.

Burdella Paterson, in a series of artistic poses closed the bill, and although the performance ran long past the usual hour, her act finely presented, artistic to a high degree, and a delight to the eye, held the audience in until her final curtain. W. V.

AMERICAN

There were no vacant seats either downstairs or on the roof on Monday night.

Esmeralda opened the bill, and with her xylophone playing she captured a hit of good proportions. She played four numbers, opening with an operatic medley. Next she rendered Sousa's "The Stars and Stripes Forever," following this with a bunch of popular airs, and closing with a medley of patriotic airs. Her numbers are well selected, and pleased the audience so well that she was called out four or five times, but did not respond with an encore.

Savannah and Georgia, two black-face comedians, start their act off stage, by singing an Italian song, with guitar accompaniment. Their entrance in black-face is a surprise and gets a laugh. They sing three songs, with a dance after each, and between numbers have a little comedy patter. The boys are capital dancers, and put their songs and patter over nicely. A good black-face act that should please any audience.

The Donals Sisters lived up to their billing of lady athletes. They present a head and hand balancing act such as is usually performed by members of the sterner sex. Their routine includes hand-to-hand, head-to-hand and head-to-head balancing, and they work with such ease, dexterity and grace that they can readily be classed with the best in their line, irrespective of sex. The lighter of the two acts as the understander, but they both give evidence of remarkable muscular development. They make a very attractive appearance, being well formed and pretty. They work on full stage and present an act that would fit on any bill.

Belle and Mayo, man and woman, open with a song. Mayo then renders a single number, and is joined by his partner for another song, followed by a few dance steps. Miss Belle then sings alone, and for a finish they both sing. The act was well liked.

Frances Rice, with her songs, and impressions of stage favorites, scored a great big hit. After a song she gave an imitation of Belle Baker singing, which brought forth some applause. Her next was an imitation of David Warfield in his "Then I want her" scene in "The Music Master," which was excellently done. She then imitated Lillian Shaw singing an Italian song, for which she received mild applause. Then came a gem in her collection, an imitation of Eddie Foy. This was capital from every point of view, for not only did she affect Foy's style of singing, but she screwed up her face in imitation of the grimaces that comedian makes when he renders a song. For an encore she gave her idea of how Bertha Kalish would sing "I Knew I Got More Than My Share." Miss Rice is an artist to her finger tips, and is among our cleverest imitators of well known stage folk.

Morley and La Coste, man and woman, in songs and pianologue, were well liked. The woman makes the most of her songs, her rag number being especially well rendered. Her partner is a good pianist.

Billy ("Swede") Hall, Jennie Colburn and Georgia Milligan appeared in a sketch entitled "The Black Sheep," in which Hall played two characters, an Irish servant girl and a semi-tough, the title role of the skit. The sketch is a vehicle for the character bits of Hall, and as such serves its purpose. It has little or no plot. Hall's co-workers have little to do.

Lew Wilson is ever welcome at this house, his songs, comedy talk, whistling and guitar playing always finding favor.

Bartholdi's Cockatoos closed the bill. This is among the best of our bird acts and is always sure of receiving the approval it deserves.

E. W.

BUSHWICK

Is Eva Tanguay a good or a no good performer?

Is she an impostor or one of vaudeville's greatest artists?

After a visit to the Bushwick Theatre, where the "Cyclonic one" is appearing this week, all arguments on the subject, and there have been many for and against, vanish like a soap bubble in a wind storm.

Tanguay was there. So were several thousand of other persons, many of them lured there to see and to hear "the Billy Sunday of vaudeville," as she titles herself. The answer is:

"Wherever Eva goes the rest will follow."

We first saw Miss Tanguay about ten or eleven years ago. She was vivacious, her legs were shapely, her clothes were freakish and original and her voice rasping and decidedly unpleasant. Today, Miss Tanguay is more than vivacious. She is a human dynamo, plus all the qualities she has always possessed. She is not a day older in appearance and she still works with the impetuosity of a Ziegfeld chorus girl.

As usual, Miss Tanguay sings and talks about Miss Tanguay. This sort of stuff made her and it is evident that she doesn't intend to bite the hand that feeds her. All her songs are new and each one seemed to please. Of course, she has a sort of please-applaud-me number and she "got away" with this one in the real Tanguay fashion. Yet, although a little indelicate from a professional point of view, this number was about the best one of the lot and paved the way for an encore and several little speeches, which, by the way, could be eliminated without taking anything away from the success of the whole.

Just preceding Miss Tanguay on the bill, and following her in popularity, was the Mr. and Mrs. Jimmie Barry act called "The Rube." A better characterization of the "back home stuff" has seldom been played on the stage than that offered by Mr. Barry. His dialogue, which is clean and typical, lends a little touch of pathos that reached the throat of practically every auditor present. And Mrs. Barry is a very good foil for her husband. They close with a double number, in which they mention many of the prominent men and women in public life. This little talking song rounded out their act and sent them away to almost as big an exit as Tanguay received.

Another act on the last half of the bill was "The Garden of Aloha," a dramatic Hawaiian dance pantomime. This act is one of the worthy offerings of this kind in vaudeville.

Raymond and O'Connor, a song and dance team, opened the second part of the bill. These youngsters do a very entertaining bit. Despite the fact that vaudeville is full of these acts, Raymond and O'Connor are better than most of them and are never tedious.

Just the opposite of this act was that of Hooper and Marbury. The members of this team are song and dance artists, too, but are different. The program announces that the team's material was conceived by Miss Hooper. This being so it may account for the fact that Miss Hooper takes very great liberties, some of them perhaps, should be eliminated. Otherwise she does a pleasing little act.

Frank Moore and Joe Whitehead, two comedians of the nut variety, supplied the comedy of the show. In the face of the success which this act met, it would be foolish to say that acts of this kind are not appreciated.

Arnaut Brothers, the eccentric musical clowns; Violinsky, the musical single, and Mrs. Percy Haaswell and Company, in a little comedy playlet, were the other acts on the first half. These turns are all of the better sort and balanced off the bill so that not a dull moment crept in from start to finish.

G. C.

VAUDEVILLE

FIFTH AVENUE

A diversified bill was offered the first three days of the week and was stamped with approval by a capacity audience on Monday afternoon.

The two Tuscano Brothers, battle axe jugglers, opened the show and, with their truly remarkable performance, won well deserved recognition. They are well built, athletic fellows and handle the axes much the same as club jugglers handle clubs, but the weight of the axes and fact that they are keen edged makes the work more difficult because of the danger.

Two of their feats are especially clever. In the first, one of them throws five axes across the stage at his brother who catches each one by gripping its handle in the bend of his right arm. In the other stunt, three axes are thrown by one man to his partner, who runs back to catch each one. As he catches the third, he juggles all three.

Mabel Burke, with an illustrated song, followed, and received hearty applause.

Spencer Charters and Company, two men and a woman, were seen in an entertaining act called "The Hermit." The story of the skit relates to the trials of a young couple on their honeymoon. The scene is laid in a small railroad station on the prairie. The couple have quarreled on the train and the bride insists on getting off and returning to her mother. The bickerings are continued until the old station agent appears, he having come to find out "what fools" would get off the train in the middle of the night. It then becomes a three-cornered quarrel which the old man settles by telling how he and his wife quarreled forty years before and separated never to see each other again.

This brings the young people to their senses and they take the next train to continue their honeymoon. After they have gone, the old fellow chuckles to himself and remarks that he "told them a good lie, as he never had a wife."

It is a well-written sketch founded on a good idea. Spencer Charters, as the old station agent, did capital work and was well supported by the man and woman. In fact, their work was good enough to earn a place on the program for their names. The playlet was well liked.

Chief Caupolican scored his usual success with his songs and talk. He sang three numbers, the last being "The Marseillaise," which he rendered in French. For an encore, he gave a short recitation.

Hal Skelly and Emma Sauvain, presented a singing, talking and dancing act and scored a good solid hit. They open with comedy patter, follow it with a song and go back to comedy talk. Skelly then does an eccentric, loose-jointed dance. Miss Sauvain renders a song and her partner "talks" one.

Then follows more comedy talk, another song and a dance finish. They are clever performers. Miss Sauvain puts considerable ginger into her work.

Mlle. Santi and Company, two women, presented a classical dancing act with singing. The act opens with the "company" singing, while standing on a platform, back stage. While she is singing, Mlle. Santi appears and does a classic dance which lasts to the end of the song. The "company" then renders a popular number, after which Santi gives a cobra dance. Mlle. Santi is a remarkably sinuous dancer and many of her movements would do credit to a contortionist. There is a finish to her work which stamps her a true artist and the applause accorded her at the finish was well deserved. The "company" is a pretty woman with a pleasing voice.

George Rockwell and Al Wood scored a great big hit with their nut comedy stuff. They are clever boys and deserved the recognition accorded them.

Mlle. Elmina and Company, two men and a woman, in an object balancing act, met with success. (See New Acts.)

E. W.

MINER'S BRONX

With the standing room only sign out early Sunday night, the audience at this theatre had a real big time show presented to them, lasting more than three hours.

The show was opened by Austin and Carver, a neat dancing team which is appearing with a burlesque show. The routine presented by this man and woman is above the ordinary, which accounted for the team making a very good showing in this spot.

Adele, the talkative ground tumbler, was in the second position. The woman seems to feel that her talk is the major portion of her act and that it is not necessary for her to do much tumbling. But such is not the case. Her talk routine is very poorly assembled, as well as presented and, therefore, she should cut out the majority of it.

"Juggling the Truth," a comedy sketch presented by three men and two women, is constructed out of material culled from a well-known burlesque show. The material is so crudely assembled and presented that it made the turn a big laugh-producer. However, no attempt should be made to proceed much further with this vehicle, as it seems unfair to a manager to ask pay of him for such an offering.

Winchester and Claire with their comedy talking and musical skit "At the Newsstand," had things all their own way from the start and finished to a rousing reception.

Belmont's Birds, a novelty singing and mimic turn in the next spot, also made a very creditable showing.

Maude Rockwell, just a bit stouter than in the past, but not lacking any of her grace or personality, proved to be the hit of the first part of the bill. Her voice is in excellent shape and she puts over her numbers with vim and zest. The use of a "plant" in a box enabled her to stop the show. This is one of the "plants" who does not overdo his bit and assists her materially through his ability to recite several patriotic poems.

Nana, in her novelty dance offering, assisted by a male partner, closed the first part of the show. It might have been advisable to have her exchange places on the bill with Miss Rockwell as she had a very difficult task in following her.

Bicknell, the clay modeler, opened the second part and quickly had the audience in good spirits through his comedy manipulation of clay.

Fiske-McDonough and Co., two men and a woman, offered their comedy skit, "The Pension."

This vehicle has a sentimental appeal and quickly makes a hit with the audience.

Rose De Veaux and Co., two men and a woman, offered a comedy singing and talking skit, "At the Station." The material is not new with this trio, however, it having been done before in vaudeville as well as in burlesque, of which a number of the "bits" are very reminiscent.

Bordini Bros., in their singing and instrumental turn, made a fair impression on the audience and would have done much better had they eliminated the patriotic song, as this number is entirely out of place in this act.

"Doing Their Bit," a girl act of five women and three men, had its break-in here. The act is poorly constructed. The singing numbers are all led by the prima donna, who appears to be the only one in the company with a singing voice. It might be suggested to her that she learn a little more about applying "make-up" to her face, for, at present, it is very poorly done. The comedy lines of the act are mediocre and with the exception of the "Jew" character the other men seem impossible in their parts. The act, as at present assembled, seems even impossible for the small time.

James Kelly, "The Subway Foreman," who appeared at the Palace last Winter, was in the next to closing spot. Kelly should get a new line of talk that is faster, after which he will have an acceptable turn. Kendal's Auto-Doll closed the show.

A. U.

ROYAL

The greatest trick costume in the world is working this week at the Royal. If half the vaudeville actors could be as spontaneously funny as this make-up, the world would be relieved of a lot of its present depression.

The coat, or rather the whole suit, belongs to a chap by the name of El Brendel, of Brendel and Burt, who do a comedy singing and dancing skit called, "Waiting for Her."

Although the act is a song and dance combination, that overworked term does not describe the team at all. Their lines are better and their dancing better than many acts of the same general construction. Brendel is a very excellent dancer, and Miss Burt has a voice of the Belle Baker sort. She also knows how to deliver a song. This act was the best bit on the bill.

The Ford Sisters, Mabel and Dora, in their dancing specialty, deserve to be rated with the topnotch dancing acts of vaudeville. They haven't any extravagant atmosphere, as have the Dolly Sisters, nor the pomp that envelopes Joan Sawyer, but they dance as well as either of them. They do five or six dances with a finish that is as refreshing as it is entertaining.

Edward Marshall, the composer, is a valuable asset of the art and his songs were enthusiastically received.

An act that relieved the bill of some of its song and dance turns was a sketch called "His Reel Trouble," by Wilfred Clarke, in which Clarke played the principal comedy role.

The theme of the playlet is based on the movies, as the title implies. Carter is engaged to play a part in a movie production. His bit is very incriminating in so far as he makes desperate love to the heroine. His wife, without the knowledge of her husband, takes a similar part for another company, wherein she makes violent love to the hero. Both pictures are being exhibited and both fear the other will learn of the escapade. A further complication of things occurs when the heroine in the picture in which Carter appeared calls on him. Finally, they all see the other on the screen and, after considerable fun, every one agrees that the parts were particularly well filled by the respective parties.

This is a very good comedy idea, and the possibilities are all, or most all of them, brought out. The weakest part in the act is the part acted by Clarke himself. He reads his lines very poorly. The other members of the company are capital.

John Park and May Latham, in a singing act, called "A Musical Flirtation," is just another one of those acts that find their way into vaudeville. They can sing. But that is all they can do. Their attempt at comedy dialogue is poor. Probably, if they did what they are able to do, they would fare much better.

Marion Weeks, a charming little girl with a good voice; the Penn Trio, three men acrobats, who do some very wonderful stunts of the gymnastic sort; Walter Brower, a funny jokester; McDewitt, Kelly and Lucey, two men and a woman, in "The Piano Movers and the Actress," and the big scenic spectacle, "The Forest Fire," made up the rest of the bill.

These latter acts are all of the standard, trademarked type, and need no great introduction or endorsement.

G. C.

K. & E. TO GIVE AWAY BONDS

Beginning with this afternoon's performance of "The Riviera Girl" at the New Amsterdam Theatre, Klaw and Erlanger will give away two \$50 Liberty Bonds to the holders of lucky coupons, at the Wednesday and Saturday matinees during the Liberty Bond campaign. Every purchaser of a seat, irrespective of the price, will receive a numbered ticket, half of which will be deposited in the box at the door. When the house is counted up, two of these will be selected and the holders of the corresponding numbers will each receive a Liberty Bond.

CITY

The vaudeville show at the City this week was a long and very entertaining one.

Raskin's Russians, the closing act, easily carried off the honors of the bill. This is a pretentious Russian dancing and musical act, with Mykoff and Vanity, who do three dances, to big applause.

The bill opens with Erna Antonio Trio, a man and two women who do acrobatic stunts and the lifting of heavy iron balls. The climax of the act appears to be when the man, balancing a long heavy pole, starts to swing both women around in a circle.

Monard and Mayne, who open their act with a song and dance, followed. Miss Mayne wears a red, white and blue uniform with short knee pants and does a dance by herself. Monard, dressed as a student and wearing a large pair of tortoise shell glasses, then comes in and does a soft shoe dance. They finish the act with a flirtatious dance and a few acrobatic turns.

Holding the third place on the bill is "The Greater Duty," an act which uses the full stage and is set in the library of a rich man's home. The playlet opens with the father leaving the room after dictating some letters to a stenographer. Returning, he finds her in the arms of his son and, after giving a lecture to the girl, he tells her she will receive two weeks' salary and will have to look for a new position.

The curtain is then lowered for five seconds to denote an elapse of one year. When it rises again, you see the father looking out of the window at a regiment of soldiers as they pass by. He and the son are having an argument over the latter not wanting to enlist. The girl enters and tries to explain matters, but just then the son tells the father that he and the girl were happily married a year ago that day.

Leo Beers opens his act off stage with a whistling selection. Making his entrance in a silk hat and frock coat, he does his whistling, singing and piano act in a style all his own. It is a very good act for the best of houses.

Tony and Norman, a man and woman doing a singing, talking and dancing turn, occupy position five. Tony comes out on the stage choking on a cigar and the woman, thinking he is addressing her, starts to call him down. They then give the audience a song, and dance off the stage.

Green and Pugh, two colored men, with song and comedy talk, held the position next to the closing act. After rendering a song, the thinner of the two does a clog dance. They both appear in red coats and hats and give a burlesque of two troopers playing a trombone and a cornet.

M. L.

ACTOR WANTS HIS ELEPHANTS

Yamen Kira, an actor-magician, appeared in the West Side Court last Friday as complainant against Edward Vanathie, whom he charged with having sold ebony replicas of a sacred elephant and kept the proceeds. Kira and the defendant are natives of Ceylon and the former, who owns a restaurant, made Vanathie manager of the establishment while he (Kira) played vaudeville. On July 15 Kira took a full account of stock and only six of the ebony elephants could be found, whereas witnesses testified to having seen from sixty to seventy in the store. Vanathie was held in \$700 bail for trial.

ETHEL VERNON'S MOTHER DIES

HAWTHORNE, N. Y., Oct. 3.—Lillian Kennedy Vernon died at her home here, yesterday. She was the mother of Ethel Vernon, a soubrette with the Step Lively Girls.

Miss Vernon was communicated with and hurried home.

VAUDEVILLE

MRS. THOMAS WHIFFEN

Theatre—Palace.
Style—Playlet.
Time—Twenty minutes.
Setting—Special.

Mrs. Thomas Whiffen is offering a new act under the direction of Ralph Dunbar, who may or may not be the author of the vehicle. But, nevertheless, the writer deserves to have his name on the program for he has given vaudeville one of its prettiest novelties.

Mrs. Whiffen is assisted by her daughter and Thomas H. McKnight, who plays his part well.

The story concerns the matrimonial ambitions of the grandmother who wants her grand daughter to marry one of the village boys. The grand daughter, however, has a failing for the promiscuous use of slang and, in order to cure her of it, granny indulges in it herself in order to show the girl how undignified it sounds coming from the mouth of a woman.

The sketch abounds with lively lines and situations, some comical and others bordering on pathos, with a corking good punch at the finish that entirely relieves the tension. The setting represents an old fashioned parlor and porch, and the atmosphere created is just what is desired. Mrs. Whiffen received a reception at her entrance.

The act is well written, splendidly played and staged and came in for big approval. S. L. H.

Mlle. ELMINA AND CO.

Theatre—Fifth Avenue.
Style—Balancing act.
Time—Ten minutes.
Setting—Full stage.

A woman, a man and an assistant constitute the act of "Art a la Carte," as presented by Mlle. Elmina and company.

The setting represents an artist's studio and, at the opening, an artist is seated at an easel as though painting. The model, in the person of Mlle. Elmina enters. She takes off a cloak and shows herself dressed in tights, with a filmy bit of lace thrown over her. She mounts a platform and poses, the artist removing the lace and revealing her in full length fleshings, minus trunks.

The man then braces a ladder in center stage and Elmina takes two chairs, placing one on the other, seat to seat, balances them on her forehead, goes up one side of the ladder and down the other.

The man then performs the same balancing stunt with a table and a light settee. For a finish he and the assistant carry a lounge from the front of the house and before the man returns to the stage he balances it on his forehead. He then steps on the stage and goes up and down the ladder, still balancing the lounge.

The act is well staged, and is a balancing act of merit, the feats of Mlle. Elmina and her partner proving them to be experts in their line. E. W.

THREE JAHNS

Theatre—Palace.
Style—Equilibrists.
Time—Seven minutes.
Setting—Full stage.

Dressed in semi-naval uniforms, the three Jahns offer an excellent act of this kind, putting over a real novelty before the audience thought it was started. The understander helps in some fine perch work and, later in the act, tries risley stunts with splendid success. The act is mostly a head to head perch affair, which runs smoothly from one trick to the other and finishes in dandy style. The head to head work is nicely done and the act is a good offering for the big time. S. L. H.

NEW ACTS

(Continued on Page 23)

CHARLES F. ATKINSON

Theatre—Proctor's Twenty-third Street.
Style—Essay.
Time—Ten minutes.
Setting—Full stage.

Charles F. Atkinson need not be an actor to do the "act" he is now presenting, for any person who can read and cares to study a few pages of American history, could do the same thing.

With a great American flag stretched across the stage as a background, Atkinson, dressed in a veteran army uniform, sword and all, announces that he will proceed to tell his audience a few facts from the history of our dear old country. And he does. But how well he does it and just how much his audience already knows of it, is another question.

In the first place, it would seem that Atkinson is trying to capitalize the present state of affairs as regards this country's interest in the war. This fact alone should be discouraged, because the American flag is being already flaunted about far too promiscuously by actors who regard it only as an excuse to arouse interest in their very bad act, for it is a bad act that must resort to the flag to get over.

As for Atkinson's reading of his essay, we have all read them when we were schoolboys. He talks through his teeth, his reading is sing-songy and the climax is flat. As we said above, anybody could do this act. G. C.

CARLISLE AND ROMER

Theatre—Eighty-first Street.
Style—Musical novelty.
Time—Thirteen minutes.
Setting—Full stage; special.

Grace Carlisle and Jules Romer are appearing in an offering entitled, "The Composer," which is not alone unique in style but is also one of the singing musical turns which can hold its place in a good spot in any of the two-a-day houses and be awarded a mark of merit. Much time must have been spent in arranging the details insofar as the setting of the act is concerned.

The opening shows Romer at the piano, with Miss Carlisle entering the room. He hands her a sheet of music and she begins to sing a number that is remarkably well rendered. Romer then takes his place at the piano where he renders several of his compositions. He also plays a few arias on the violin.

Following this the stage begins to get dark and an electrical thunderstorm, with flashes of lightning, forms the basis for a solo, which is well rendered. As the storm begins to abate and the sky starts to clear, Miss Carlisle again enters the room and sings another song. The concluding number is a song which rounds out a well blended and executed act. A. U.

FRANK DOBSON

Theatre—Eighty-first Street.
Style—Eccentric comedian.
Time—Fourteen minutes.
Setting—In one.

Frank Dobson has hit upon the right type of material to put him over. It is well assembled and undoubtedly will appeal to the patrons of the two-a-day houses. His wife assists him in the act, too. It is at the end, but the business is so well arranged that she fits right into the turn.

His entire routine of songs, talk and dances is well performed and in shape to be placed in a good spot in any of the big houses. A. U.

THE WORLD DANCERS

Theatre—Greenpoint.
Style—Dancing novelty.
Time—Twenty-eight minutes.
Setting—Special.

The opening of this act is a little ballet dancer, who appears and renders the prologue, stating that she will introduce dances from the prehistoric days to the present time.

The first is that of a "wild man," who offers a rather weird conception of what may have been the dance of the prehistoric period. If his offering truly depicted the people and their mode of dancing in those days, no doubt the members of the audience who viewed the act, were glad that they belong to the present generation.

The next offering was the "Oriental Girl," who was followed by the Grecian dancers, two girls and a man. Both of these numbers were well presented.

Then came the Colonial offering, with a couple dancing the minuet. Following this was an Ethiopian dancer, who rendered dances of the "slavery" days. He was followed by the modern ball room dancers, a man and woman who presented the latest dance novelties.

The act needs considerable shaping up, but will then probably develop into a feature turn for the three-a-day house. A. U.

WILFRED CLARKE & CO.

Theatre—Greenpoint.
Style—Comedy playlet.
Time—Twenty-one minutes.
Setting—Full stage special.

Wilfred Clarke, assisted by Grace Meinken and company, offers a complex comedy sketch, entitled "His Reel Trouble."

The story, in itself, is very simple, but in the presentation becomes so complex, at times, that the audience become bewildered in their attempt to fathom it. It then takes a sudden turn, rights itself and runs along smoothly to a bright and impressive finish. Through these complex situations it begins to drag in spots and, when the people start again to work it up, it is a double effort, for some of these scenes, even though they may be construed as relevant to the story, are altogether too long and of no consequence.

This act, when cut down to about fifteen minutes' running time, should be a most acceptable one for any bill. The two women and the man, besides Clark, are well cast for their parts and, when the unnecessary dialogue is eliminated, will show up to much better advantage than they do at present. A. U.

MME. BERTHA

Theatre—Proctor's Twenty-third Street.
Style—Posing.
Time—Ten minutes.
Setting—Full stage.

Mme. Bertha does a series of poses. She is assisted by a man who is not identified on the billing. It may be just as well, for this nameless male person adds very little to the act.

The madame does four or five poses, representing bronze statues. Not one of them is done well enough to give the lady any particular standing among acts of this kind. Of all the poses, the final one, the Statue of Liberty, was the only one that could be identified. This and the good old American flag helped to rise a little applause for her exit. Except for this the act would have fallen flat. G. C.

VIOLET BESSON & CO.

Theatre—Eighty-first Street.
Style—Comedy playlet.
Time—Twelve minutes.
Setting—Full stage.

Violet Besson, Joseph Selman and W. J. Townsend are appearing in a comedy playlet, "The High Cost of Living," by Wm. C. De Mille, which is a tricky vehicle, in that if it were not presented in a serious vein, it would be absurd and ridiculous. But all the players perform this far-sighted conception of conditions in 1967, in a sincere and realistic manner.

If our lives will be dominated and controlled by the "Food Trust" fifty years hence and the food supply is limited to the point where ice-boxes will have to have burglar alarms attached to them and the food trust emissary will deliver bread in slices, the present generation should certainly be happy that they are living now with little chance of lasting until 1967 on this earth. For, if conditions as they are narrated in this sketch will exist at that time, no one of this generation would be even able to purchase a crumb of cracker.

Anyhow, the whole sketch devolves down to the purchase of an egg. The wife wants it. The husband cannot afford it and things look bad in the family circles, when the messenger from the food trust suddenly arrives. He is an old lover of the wife and is delivering the bread to the home. She learns he has an egg and will flee home and happiness to get it.

The man takes it from the case. The receiver on the phone is down and the husband, in an adjoining room, hears the conversation. The wife takes the egg and places it in a jewel case while she is preparing to leave. The husband enters and grabs the egg. The lover threatens to shoot but the husband threatens to break it, which causes the man to drop his revolver. The man then says he is disgraced and will probably be shot for losing the egg. The husband then drops the egg to the floor, the lover leaves for his doom, the husband enters an adjoining room and a shot is heard. Then the wife says, "All this unhappiness just for an egg."

The sketch is well acted and should be acceptable as a comedy offering, especially in a feature spot on the better class of the neighborhood theatre bills. A. U.

BOB MATTHEWS

Theatre—Greenpoint.
Style—Character novelty.
Time—Twenty minutes.
Setting—In one.

"The Rounder," is the title of Mr. Matthews' new vaudeville vehicle. It is a novelty which is unusual, and at the same time, is constructed on such conventional lines that it is bound to be a very successful offering.

It tells a story very true to life, especially along the Rialto. Matthews, as the Rounder, meets numerous characters well known to Broadway. Standing in front of a drop showing a panoramic view of Broadway, with the Globe Theatre on one side and the Pekin on the other, Matthews meets the various characters.

The first is the old time policeman. The second, the old legitimate actor, the third, the "dope fiend," and the last the simple country girl, who proves to be a notorious character, who is exposed by the policeman. In spots, the dialogue is a bit slow, and in some instances could be curtailed so that the act will run about fifteen minutes. When cut down to that length, the turn should be a most acceptable one for the big time theatres. Matthews' supporting company of four people are all well placed and make a very good impression with their character delineations. A. U.

DRAMATIC and MUSICAL

"TIGER ROSE" IS POWERFUL STORY OF THE NORTHWEST

"TIGER ROSE."—A melodrama in three acts by Willard Mack, presented at the Lyceum Theatre, Wednesday evening, October 3.

CAST.

Hector MacCollins.....Thomas Findlay
Dan Cusick, M.D.....William Courtleigh
Constable Michael Devlin.....Willard Mack
Bruce Norton.....Calvin Thomas
Father Thibault.....Fuller Mellich
Pierre La Bey.....Pedro De Cordoba
George Lantry.....Edwin Holt
Old Tom.....Edward Mack
Constable Haneey.....Arthur J. Wood
Mak-a-Low.....Chief Whitehawk
Wa-Wa.....Jean Ferrell
Rose Bocion.....Lenore Ulrich

In presenting "Tiger Rose," David Belasco has got away from the lighter class of plays he has been giving us for the past season or two and presented a red-blooded, gripping melodrama of the great Northwest, the scenes of which are laid in Alberta, Can.

The action begins in the sitting-room and office of Hector MacCollins, a Scotchman, who is a big factor at the Hudson Bay Trading Post. The members of the MacCollins household include an adopted daughter, Rose Bocion, called "Tiger Rose," and Wa-Wa, a squaw. Rose is loved by every man for miles around but will have none of them.

She then meets Bruce Norton, a young American engineer, connected with a surveying party from the States, and, in her wild, untamed way, loves him.

Then comes word that Bruce has killed a Dr. Glendenning, also a member of the surveying party, and Michael Devlin, constable of the Royal Northwest Mounted Police, who always gets the man he goes after, starts after him. Michael is an ardent admirer of Rose, but will not listen to her pleadings to spare the man she loves.

Rose then appeals to Dr. Dan Cusick, the physician of the settlement and a warm friend of MacCollins and Rose, and he consents to aid her in trying to throw Devlin off the track.

A terrific thunder storm comes up, and in the midst of it all the household, except Rose, retire. Then Bruce, in his desire to see her, appears through a trap door leading from the cellar, and she tells him to go to a deserted cabin, from which place she and Cusick will help him to escape.

When Cusick meets Bruce he recognizes him as his brother-in-law and learns that the man he killed was the man who ran away with his (Cusick's) wife and deserted her. While they are talking Devlin, who has been hiding in the cabin, appears and places Bruce, Rose and Cusick under arrest.

By a ruse Rose then gets possession of Devlin's pistol and holds the constable at bay while Bruce escapes. The latter, however, meets Father Thibault and, on his advice, returns and gives himself up. Devlin gives it as his opinion that Bruce will not suffer the extreme penalty of the law and Rose decides to go to Edmonton with her lover and his captor. She and Bruce are married by Father Thibault as the curtain falls.

From this story a remarkably interesting play has been written. The program gives to Willard Mack the full credit of authorship, but there is an unmistakable Belasco touch that pervades the play from beginning to end. The work is forceful and holds interest as few melodramas can.

WHAT THE DAILIES SAY:

Times—An effective play.
Sun—Wonderful stage effects.
Tribune—Presents the illusion of life itself.
World—Play of elemental passions and suspense.
Herald—Absorbing drama of Northwest.
American—A triumph of Belasco wizardry.

"THE GRASS WIDOW" PRODUCED

ATLANTIC CITY, N. J., Oct. 8.—"The Grass Widow" was presented here tonight by Madison Corey. The cast included Natalie Alt, Jess Dandy, Victor Morley, Howard Marsh, Otis Harlan, Gretchen Eastman, Rose Kessner, Marguerite L. Fritts, Sol Aiken and Tom O'Hare. From here the play goes next Monday to Philadelphia for a two weeks' engagement, prior to going to New York.

"LAND OF THE FREE" WITH FLORENCE NASH AT THE 48TH STREET

"THE LAND OF THE FREE."—A play in three acts, by Fanny Hurst and Harriet Ford. Presented at the 48th St. theatre on Tuesday night, Sept. 25.

CAST.

Sonya Marinoff.....Florence Nash
Riva.....Alice Lindahl
Olga.....Dora Kashinsky
Roochka.....Nadya Gordon
Rachel.....Vera Gordon
Walter Lazar.....Leslie Austin
Mrs. David Lazar.....Ida Darling
Gertrude Lazar.....Edith Campbell Walker
Carlo Barnescon.....Giorgio Majeroni
Max Elmhorn.....Richard Tabor
Henry Huddler.....Frank Hatch
Anton Borkin.....Semion Kovzeloff
Miss Hartman.....Keith Wakeman
Rabbi Isiah.....Louis Weissberg
Regina Christiana Beggriffeldt.
Angelica Spordoni.....Kathleen Barry
Speed Annie.....Gladys Webster
Marion Stephenson

The play, in a prologue and three acts, starts in a small Russian village, where in the fall of 1915, Sonya Marinoff left her home to come to America where her sister Riva lives.

Florence Nash, who has in the past successfully portrayed varied types of unpolished girlhood, played the little emigrant, who upon her arrival in New York found to her amazement that her sister was in a far different social position than her letters home had led her family to believe.

Instead of finding her a respectable girl, she is living with an Italian sweatshop proprietor, who in order to increase his profits makes a practice of hiring ignorant emigrant girls at starvation wages.

Sonya is immediately put to work in the shop and thus her career in America began. But Sonya is made of sterner and better stuff than her older sister. She was keen enough to see the value of an invention made by one of her co-workers and also enough of a business woman to borrow the money with which to secure a patent. Then she starts a strike against her employer to force him to pay his help a living wage and when he in retaliation would have her deported on the ground that she landed as a contract laborer, she decides at once to become an American.

She accomplishes this by the marriage route and taking the matter entirely in her own hands proposes to a young man who had befriended her. This young man happens to be a socialistic worker of wealthy family who naturally do not enthuse over the idea of his marrying a poor emigrant girl. But Sonya overcomes these obstacles, is accepted by the family and finally reclaims her erring sister.

In the role of the Russian girl, Florence Nash won a genuine melodramatic success. Her fiery temper, her broken speech, her clever handling of the Bowery slang which she picked up in an almost incredible time, combined with her evident sincerity in the serious portions of the play, stamp her as an actress ready for stardom.

Next to Miss Nash, Vera Gordon, who played the mother, was excellent. She is as much at home while speaking Yiddish as English and to those who are fond of emotional acting, her work was a delight.

WHAT THE DAILIES SAY.

World—Holds interest for two acts.
Times—Play is sketchy but amusing.
Herald—Florence Nash steps nearer stardom.
American—Play has interest.

"THE RESCUING ANGEL" A PLAY THAT DOES BILLIE BURKE JUSTICE

"THE RESCUING ANGEL."—A comedy in three acts by Clare Kummer. Presented Monday evening, Oct. 8, at the Hudson Theatre.

CAST.

John Deming.....Claude Gillingwater
Mary Deming.....Marie Wainwright
Evans.....Elmer Brown
Calhoun.....Walter Schellin
Rose Hanley.....Dana Desbro
Meyer Kolinsky.....Robert McWade
Angela.....Billie Burke
William Hanley.....Richard Barbee
Elliot Slade.....Roland Young
George Whitely.....Frederick Perry
Winnie.....Rhoda Beresford

Billie Burke made her "come back" to the dramatic stage last Monday night under the management of Arthur Hopkins and F. Ziegfeld, Jr., "The Rescuing Angel" being the vehicle chosen for that purpose. Miss Burke in the leading role portrays a mercenary heroine and while the character is well drawn and offers opportunities, to the star the comedy itself is thin. It is, however, a well written work.

Angela, the mercenary girl, has been on a pleasure trip, to Honolulu. When she departed her father's bank account fully warranted such extravagance but on her return she finds her family in threatened bankruptcy, and promptly throws herself at the head of the millionaire whom she met aboard the ship, and as promptly marries him. She also as promptly leaves him when her girlhood sweetheart next door, in a fit of jealousy, explains to the suddenly won husband the cause of her quick decision and drives him into a rage. Then she again as promptly engages herself to the second millionaire, who likewise was a ship acquaintance. A last act still remains for Angela to extricate herself from her matrimonial tangle by deciding that her marriage, after all, was worth while for reasons of the heart rather than of the bank account.

Miss Burke was delightful as the fickle-hearted Angela. She has, during her absence from the spoken drama, mellowed in her art, and her performance in this play is quite the best she has given us.

Frederick Perry and Roland Young, as the suitors of Angela, did good work. Those reliable players Marie Wainwright and Claude Dillingwater, respectively as the mother and father of the heroine, were capital. Robert McWade, Richard Burbee and Walter Schellin also acquitted themselves with credit.

The production was well staged.

WHAT THE DAILIES SAY.

Herald—Amusing dialogue.
Sun—Claire Kummer's lightest play.
Times—Below Claire Kummer's high standard.
Tribune—Extremely amusing.
World—Thin comedy but cleverly written.
American—Dialogue shines and shimmers.

NEW HODGE COMEDY OPENS

TRENTON, N. J., Oct. 4.—Under the management of the Shuberts, William Hodge appeared tonight at the Trent Theatre in "A Cure for Curables," a comedy drama by Earl Derr Biggers and Lawrence Whitman, founded on a story by Mrs. Cora Harris. In the supporting cast are: Clara Moores, Edith Shayne, Ada Nevil, Adelyn Wesley, Brigham Royce, Charles Vernon, Robert Wayne, Jerry Hart and Arthur Sprague.

"BLACK SHEEP" CAST COMPLETED

Carter de Haven and Fred Jackson have completed the cast of "Baa, Baa, Black Sheep," which now includes: Willette Kershaw, James Lackaye, Gerald Griffin, Flora Parker, Ann Warrington, Franklin Hanna, William Balfour and Charles Meredith. The play will be given its premiere out-of-town on Oct. 15.

OPENING DATES AHEAD

New York City

"A Successful Calamity"—Booth, Oct. 10.
"House of Three Little Maids"—Irving Palace, Oct. 10.
"Eve's Daughters"—Playhouse, Oct. 11.
"The Chain"—Fulton, Oct. 12.
"The Barton Mystery"—Comedy, Oct. 15.
"Chu Chin Chow"—Manhattan Opera House, Oct. 16.
"Romance and Arabella"—Harris, Oct. 15.
"Jack O' Lantern"—Globe, Oct. 16.
"Doing Our Bit"—Winter Garden, Oct. 17.
"The Old Country"—39th Street, Oct. 29.
Washington Square Players—Comedy, Oct. 29.
"The Land of Joy"—Park, Oct. 29.
Theatre Du Vieux Columbler—Nov. 20.

Out of Town

"Yes or No"—Indianapolis, Oct. 11.
"The Torch"—Hartford, Conn., Oct. 15.
"On With the Dance"—Wilmington, Del., Oct. 15.
"The Old Country"—Rochester, Oct. 18.
"Why Marry"—Chicago, Nov. 4.

Shows Closing

"Passing Show of 1917"—Winter Garden, Oct. 13.
"The Masquerader"—Lyric, Oct. 13.
"Daybreak"—Harris, Oct. 13.

"SATURDAY TO MONDAY" IS A COMEDY OF THE LIGHTER TYPE

"SATURDAY TO MONDAY."—A comedy in four acts by William Hurlbut, based on a story by Jessie Leach Rector. Produced Monday night, Oct. 1, at the Bijou theatre.

CAST.

Mrs. Ercoll.....Teresa Maxwell-Conover
Mrs. McVey.....Eleanor Hutchison
Lucy Delaney.....Constance Blinney
Arthur Barnard.....Cecil Yapp
Foxcroft Grey.....Norman Trevor
Susanne.....Ruth Maycliffe
McCauley.....Charles F. McCarthy
Dot Carrington.....Eva Le Gallienne
Charlie Hamilton.....Saxon Kilg
Mrs. Entwistle.....Marie Haynes
Mary.....Elizabeth Brown

For his first production of the season, Winthrop Ames selected "Saturday to Monday," a comedy of the lighter sort.

The story tells of a young suffragist who conceives the idea of marrying the man of her choice and of being a wife for three days of the week, Saturday to Monday. She wishes, however, to be a single woman from Tuesday to Friday.

It is Susanne Ercoll to whom this novel plan suggests itself. She is an ardent believer in woman's rights and, therefore, wants to exert them and at the same time is quite unwilling to give up the man she loves. To her way of thinking she can retain both. She confides her plan to her fiancé, Foxcroft Grey, who, being in love with her, readily consents to the arrangement and they marry.

Then the young husband begins to play his "game." For the three proscribed days he is the husband. On the other days, however, he is a bachelor.

Ruth Maycliffe, as Susanne, carried off first honors. She made the character of the suffragist-maid-wife delightfully charming and human.

Norman Trevor played the role of Foxcroft Grey, the week-end husband, with discretion and force.

Charles F. McCarthy, as McCauley, the Irish bachelor apartment keeper, did capital work.

Teresa Maxwell-Conover was pleasing as the worldly mother and Cecil Yapp, as an amateur playwright, played with a light comedy touch that added humor to all of his scenes.

Marie Haynes did excellent acting in the role of Mrs. Entwistle, making it a strongly marked characterization.

WHAT THE DAILIES SAY:

World—Has humorous sparkle.
Tribune—Delicately pointed wit.
Herald—Lively comedy.
Sun—Amusing.
Times—A modern "Taming of the Shrew."
American—Thin comedy.



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ORLAND W. VAUGHAN, EDITOR
Paul C. Sweinhart, Managing Editor

NEW YORK, OCTOBER 10, 1917

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF NEW YORK CLIPPER, published weekly at New York, N. Y., for October 1, 1917.

State of New York } ss
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Orland W. Vaughan, who, having been duly sworn according to law, deposes and says that he is the Editor of the NEW YORK CLIPPER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Clipper Corporation, 1604 Broadway, New York City.

Editor: Orland W. Vaughan, 1604 Broadway, New York City.

Managing Editor: Paul C. Sweinhart, 1604 Broadway, New York City.

Business Managers: None.

2. That the owners are: (Give name and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Clipper Corporation, 1604 Broadway, New York City.

Orland W. Vaughan, 1604 Broadway, New York City.

Frederick C. Muller, 1604 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

ORLAND W. VAUGHAN,
Editor.

Sworn to and subscribed before me this 1st day of October, 1917.

[SEAL] J. BERNARD ENGLISH,
Notary Public N. Y. Co. (67).

(My commission expires March 30, 1919.)

Answers to Queries

M. S.—David Braham was Lillian Russell's first husband.

E. M.—(1) Valeska Suratt is with William Fox. (2) Fort Lee, N. J.

W. S.—The regular season has not opened yet. Clara Tree Major will tell you.

P. J.—George Arliss appeared in Paganini here recently. Knickerbocker Theatre.

N. R.—Herbert Brenon is the man to see. He produced and directed all three of them.

C. G.—The show you mention is not a regular wheel show, and is therefore not routed.

P. J.—Adolph Philips is at the head of the German Players at the Yorkville Theatre, N. Y.

O. S.—Cohan and Harris own it. Yes.—They produced the show. He is the same George Cohan.

B. D.—David Belasco will give you the chance you seek, if you will apply to him and not give up.

R. S.—The Strand is the older house. We cannot answer such questions, as some like one and some the other better.

I. M.—David Work Griffith is his full name. "The Birth of a Nation" and "Intolerance" are his biggest ones.

S. B.—Bernard Shaw has not been in this country during the war. All efforts to induce him to come have failed.

S. H.—William Gillette created the role of Sherlock Holmes. We do not know the cast. Write him care of Arthur Hopkins.

A. E. M.—All the principal music publishers will consider new compositions. You can find their names and addresses by consulting the advertising columns of the CLIPPER.

M. R.—Annie Hindle made her debut in America about 1868. Have no record of her death and if living must be well up in the seventies. She was married to Charles Vivian. He was not the founder of the Actors' Fund.

M. C. G.—Apply at the business office of Klaw and Erlanger, the Shuberts, Cohan and Harris, Oliver Morosco, Henry W. Savage, C. W. Dillingham or any of the producing managers during business hours. New productions are continually being made.

"FURS AND FRILLS" OPENS

Arthur Hammerstein's new musical comedy, "Furs and Frills," was produced last Tuesday night at the Casino Theatre. The book and lyrics are by Edward Clark and the music by Sylvio Hein. Among the principals in the cast are Frances Demarest, Ernest Torrence, Beatrice Allen, George Anderson, Ward De Wolfe, Chas. Angelo, and Harry Miller.

TWENTY-FIVE YEARS AGO

New plays: "The Masked Ball," "Dick Venables," "Nora Machree," "The Cannon Ball Express," "The New Wing," "Gentleman Jack," "Larry, the Lord," "The Kid," "The Tyrolean," "Therese Raquin," "The Face in the Moonlight," "The Courting Campaign," "Miss Blythe of Duluth," "The Fencing Master," "Jerry."

Lord Alfred Tennyson died at Farringford, England.

Dorothy Webb was with "1492." Fields and Hanson's "Drawing Cards" included Fields and Hanson, Jules Kellar, Barron and Forest, Mitchell and Lorraine, Cunningham and Grant, Agnes Charcot, Al. Reeves, Eldora Lang and Sharpe and Madge Heath.

PLAYERS ENGAGED

Pauline Lord, by H. H. Frazee, for "Drafted."

Edna Temple, by the Shuberts, for "The Star Gazer."

Eleanor Henry, by John Cort, for "The Bride Shop."

Lillian Ethel Norris, for the Grand Guignol companies.

Ethelbert Hales, by the Shuberts, for "The Torches."

Gladys Wynne, by the Shuberts, for "The Torches."

James E. Proudlore, for "Make Yourself at Home."

Marjorie Wood, by Anderson and Weber, for "Yes or No."

William C. Masson, for the "The Man Who Came Back."

Patsie De Forrest, by Ralph Herz, for "Good Night Paul."

Howard Marsh, by Madison Corey, for "The Grass Widow."

W. L. Abingdon, by Daniel Frohman for "Seven Days' Leave."

Rita Zalmini, by Dillingham, and Ziegfeld, for "Miss 1917."

Ralph McGowan, by John Cort, to support Josephine Victor.

Anita Elson, by the Palais Royal, for "Venus on Broadway."

Joe Sparks, by Dillingham and Ziegfeld, for the new Century show.

Adolf Bolm, the dancer, by Ziegfeld and Dillingham, for "Miss 1917."

Sylvia Jason, by the Shuberts, for the new Winter Garden Fall Show.

St. Clair Bayfield, by William Faversham, for "The Old Country."

Marion Saki, by Charles Dillingham, for the New York Hippodrome show.

Billy Hall, by Loeffler and Bratton, for "The Newlyweds' Grown Up Baby."

James Lackaye, by Carter De Haven and Fred Jackson, for "Baa-Baa, Black Sheep."

Charles Judels, by the Shuberts, for the new Winter Garden Show "Doing Our Bit."

Laura Burt, Zeffie Tilbury, Alleen Wilson and Lea Penman, for "Under Pressure."

Eugene Revere, by Ziegfeld and Dillingham, for "Miss 1917," the new Century show.

Cecil Lean and Cleo Mayfield, by Dillingham and Ziegfeld, for the new Century show.

Jerome Patrick and Rex McDougall, by Charles Frohman Co., for "The Three Bears."

Estelle Winwood, Ernest Lawford and Lotus Robb, by Selwyn and Co., for "Why Marry?"

Charles Cherry, Charles Harbury and Elsie Leslie, by Selwyn and Co., for "Losing Eloise."

Margaret Moser, Buster Hemley and Kingdon Brown, by William Faversham, for "The Old Country."

Mrs. Stuart Robson, Pirie Bush and Lynn Hammond, by William A. Brady, for Grace George's Playhouse Co.

RIALTO RATTLES

WATCHER MEAN?

Now that Treat Mathews has his name on the door of Alf Wilton's office, it is time that he should make good on the first half of it.

THERE'S A DIFFERENCE

Hugh Ward pays \$100,000 for the rights to twelve Broadway successes, while A. H. Woods pays \$125,000 for a half interest in a film.

ANOTHER HINT

When an actor stops to ask you Where you'll be at three o'clock It's a touch that's coming your way So run around the block.

CORRECTION

Doc Wilson says he has not been engaged to act in the capacity of press agent for Sam Rothapel's new movie house, Forty-ninth Street and Broadway.

JUST A RUMOR

The rumor along Broadway this week that Gus Hill had made a reservation for \$1,000,000 worth of Liberty Bonds could not be confirmed up to the hour of going to press.

VAMPING IN VAUDEVILLE

Valeska Suratt is planing to return to vaudeville. The movie vampire will appear in a dramatic offering designed, it is said, to furnish her with a vehicle that will display all the experience she has gained in filmdom.

INCOME TAX NOTE

Frank Keenan is going to do his bit for Uncle Sam. Mr. Keenan will pay an income tax on \$3,000 per week, which is said to be the figure he will be paid by the Pathé company for his services in pictures for the next year.

WHOSE SHOWS REMIND US OF

"Furs and Frills"—Evelyn Nesbit.
"The Land of the Free"—Sylvester Schaffer.
"Kitty Darlin'"—A black face comedian.
"The Rescuing Angel"—Joe Leblang.
"Here Comes the Bride"—Pauline Fredricks.

IDEALS

A press agent for a motion picture director says that his boss has several very wonderful ideals despite the fact that he produces movies. One of the boss's ideals is, according to his press agent, to see his name and his picture as prominently displayed as baked beans. A very magnanimous ideal!

ADVANCE SUCCESS NOTICE

Richard Lambert, the ninety-eight pound press agent, is reported having placed an order for a \$10,000 motor car. Shortly "Dick" will launch Eleanor Painter in a new play, and it is said the manager is so sure of its success that he entered his order early so there would be no delay in the delivery of the machine.

DISCOVERED

Shep Freidman hasn't been away at all. The alarm over his absence that was exhibited by his friends along Broadway was dissipated this week when he was seen indulging in a little libation in Perry's, that cute little rendezvous in the World Building for newspaper men and journalists. Shep is on the war desk of the Morning World.

IDENTIFYING DEAD ONES

Gus McCune, one time advance agent and more recently vaudeville manager, is now perpetuating the name and achievements of dead ones. Gus is in the bronze tablet business, and, in place of reading the theatrical news in his morning paper, he now scrutinizes the obituary columns. Dead ones must be very much "alive" because he maintains a very elaborate suite of offices in the Times Building.

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NEW PLAYSHOP PLAYERS OPEN SEASON

AUTHORS AND ACTORS IN IT

Last week found new life about the old Little Theatre, for it reopened with the Playshop Players as the Phillistine Theatre.

The company presented four one-act plays called "Pierrot and the War," by Louis E. Laffin, Jr.; "Cabined," by Florence Kiper Frank; "The Egg and the Hen," by Kenneth Sawyer Goodman and Ben Hecht, and "Dead Eyes," by H. H. Ewers.

The Playshop Players is an organization made up of writers and players who will produce nothing but original offerings.

It is composed of such writers as William A. McGuire, Kenneth Goodman, Ben Hecht, Alice Gerstenberg, Elisha Cook, Florence K. Frank, Frederick Bruegger, H. H. Ewers, Benjamin Purrington, Lou Wall Moore, Julian Thompson, Mary Aldis, Louis Laffin, Jr., Oscar Wolff, Gertrude Kiper, Robert M. Lovett, Morris Townly, Angus Hibbard.

Among the artists are Victor Higgins, Carl Wernitz, Ralph Seymour, Milton Newman, Lionel Robertson, Sam Weil, Jack Koehl, A. B. Dikeman, Myrtle Sheldon, Helen Connor, Harry Newell, Helen Walker and F. C. Walton.

Among the players are Stuart Bailey, Dorothy Edison, Frank Keogh, Lester Luther, Margaret Allen, Winfield Carnegie, Helen Cook, George Francis Wolff, Benjamin Wilk, Dorothy Blatchford, Mrs. Stevenson, Nate Kahn, Leroy Goble, Bessie Hornstein, Marjorie Montgomery, Gladys Tate and several others.

The company will produce three short plays, all first productions, by members, and one short play by a famous writer, every month, running for twelve nights.

COURT TO HEAR "JAZZ" BAND

Federal Judge George A. Carpenter will have a "jaz" concert in his court room Thursday, Oct. 10, for the purpose of deciding who wrote "The Livery Stable Blues," Dominick La Rocca and Alcide Numez, both claiming the authorship of the number.

Rocca, through his attorney, Bryan Craig, filed a writ of injunction in the United States District Court some time ago asking that Numez be stopped from affixing his name to the "Blues."

FILM OPERATOR STABBED

G. W. Kolbe, a moving picture operator, was found unconscious in front of the Moving Picture Operators' Local 110 Thursday of last week, suffering from two knife wounds in the side. He claimed he had been accosted by three strangers, one of whom said, as he knifed him, "We got you, and we will get the rest." He was taken to the Iroquois Memorial Hospital, where his condition was reported as not fatal.

SKINNER GIVES SUNDAY SHOW

In violation of his long established rule regarding Sunday performances Otis Skinner appeared in "Mister Antonio" last Sunday night at Powers' Theatre, Chicago. The reason given for his course is that many out-of-town visitors, who were in the city attending the World Series baseball games, flooded the management with requests that a Sunday performance be given.

DOLLY WILSON ENGAGED

Dolly Wilson, soubrette with the "Tango Queens" last season, opened a cabaret engagement at the Park Inn last week.

CANCEL SOUTHERN ROUTE

Rowland and Howard's route for their "Daughter of the Sun" has been switched, the attraction going direct to Washington, D. C., from the Middle West dates, the Southern bookings having been cut. Ruth Lee, Dolly Day, Walter Davis, E. V. Brennan, Lottie Emmons and E. H. Horner have been highly commented on for their work in this attraction.

LETTERS AWAIT OWNERS

There are letters at our Chicago office, 35 South Dearborn Street, for Al. Beeman, Merton Barbeau, Mrs. Carl Pantzer, Anna Eva Fay, W. C. Herman, Abe Leavitt, Montgomery Musical Duo, F. Ort, Kathryn Ray, Mr. H. Stuart, Harry Oxley Taylor and Harold Williams. Drop a card and mail will be forwarded.

HARRY SULLY JOINS LOEW

Harry Shultz, known to his professional friends when he banged a piano in vaudeville as Harry Sully, has retired from active stage work to become first assistant to Frank Q. Doyle in Marcus Loew's Western offices here. Lew Hollap, formerly with Doyle, is now connected with the Lew Cantor offices.

MARJORIE LAKE ACT BOOKED

"College Days," featuring Marjorie Lake, the female baritone, has been given a route over the Pantages time, with the opening date set for Oct. 28. The booking was given after the showing the turn made at both the Rialto and Colonial theatres. The act is owned by Harry Lewis.

CARRELL INCREASES CIRCUIT

C. L. Carrell recently made a brief trip to Rockford, Ill., and Clinton, Iowa, and has completed the adding of several new houses to his personal circuit. The Orpheum, at Clinton, opened very successfully, playing four acts at ten and twenty cent prices.

DECATUR HOUSE PUTS IN VAUDE.

The Lincoln Square Theatre, at Decatur, Ill., is now playing three acts of vaudeville and pictures, the former being placed by J. C. Matthews. This house formerly played legitimate attractions. The change cuts out touring companies.

FLEMEN IS PRODUCING

William Flemen, the artists' representative, has launched out as a producer and put into rehearsal last week a three-people act, featuring Violanta Stewart. Another of Flemen's acts is "The Champion," which starts rehearsing shortly.

SCHALLMAN NOT SCARED

Sidney Schallman, of the Schallman Brothers Booking Agency, is wearing his usual smile, regardless of the notice to report for training he received last week. Sid takes an oath that he won't get shot in the back, anyway.

RITA GREEN IS ENGAGED

Rita Greene signed with Menlo Moore's "Magazine Girls" act at the Colonial, here, to play the role formerly filled by Elaine Juliette. The latter is now with Moore's "Zig-Zag Revue."

MATTHEWS BOOKS "LADIES' NIGHT"

J. C. Matthews, local representative for Pantages, who puts on some big shows for the Shriners in this city, is booking a Ladies' Night performance for Oct. 25 and 26.

WILL PUT OUT THIRD COMPANY

Rowland and Howard, who have two companies of "Which One Shall I Marry?" on the road, will put out another to play eastern one-night and three-night stands.

JOINS LIEBER'S ACT

Ione Fay recently joined Allen Lieber and company.

CHICAGO OPERA COMPANY MAY BE SUED

METROPOLITAN WATCHING PLANS

War is likely to be declared between the Chicago and the Metropolitan opera organizations, according to advices just received by the former company.

The Chicago company and Cleofonte Campanini, the director, have received word, it is reported, that, if the former company attempts to carry out its plans of presenting opera this season at the Lexington Avenue Opera House in New York, the Metropolitan will take a protest into the courts to sustain the contract entered into several years ago between Oscar Hammerstein and the Metropolitan, whereby the territorial rights for the presentation of opera in New York, Chicago and Boston were agreed upon. Any violation of this agreement will be fought to the last step, it is said, by the Metropolitan organization.

On the other hand, the Chicago company maintains that the alleged agreement between the Metropolitan company and the Chicago company was made with the old Chicago Opera Company, and, therefore, has no validity as concerns the present company. On this point seems to hang the disagreement between the two companies.

The Boston company has gone out of existence, and the Chicago company also, but the new Chicago Opera Association took over the old Chicago Company. Andreas Dippel and Cleofonte Campanini were co-directors of the old Chicago Opera Company at the time the agreement with the Metropolitan was made. The new Chicago Opera Association was organized after Dippel retired from the directorship of the Chicago Company, and Campanini was made sole managing director. The Board of Directors of the new Chicago Opera Association were nearly all directors of the old Chicago Opera Company.

FIFTH "UNBORN CHILD" READY

The fifth Gazzolo, Gatts and Clifford company of "The Unborn Child" will go out shortly, playing week stands in cities, and three day engagements in places generally looked upon as good only for one day stops.

The same firm will also put out a one-night company of the "Katzenjammer Kids," rehearsals for which started last week.

J., L. & S. LEASE HOUSE

Jones, Linick and Schaefer took a ten-year lease on the new Broadway Theatre, located at Broadway and Lawrence Street, last week, through Tom Chamales.

The lease dated from Sept. 1 at an annual rental of \$25,000. The firm then assigned it to the Broadway Hippodrome Company, of which Aaron Jones is president and Adolph Linick secretary.

STEWART GETS ROUTE

Stewart, the Male Patti, has been routed for a tour of the southwest portion of the Pantages Circuit, which will bring him to Dallas, Tex., for an engagement. It was in that city that Stewart started his professional career at an amateur night performance. He has not played the city for seven years.

ROBERY SIGNED FOR MINSTRELS

A. Milo Bennett last week signed Dan Robery for an "end" with Ralph Dunbar's big minstrel act, which, after playing a week at the fair in Dallas, Tex., will open in vaudeville.

WYER HAS SIX ACTS

Forest G. Wyer is busy producing a half-dozen tabs, and besides the "Midnight Cabaret," which began working in this city last week with a cast including Irving Gold, Gertie Carey, Tom Hanlon, Trixie Taylor, Jack Vernon and a chorus of six girls, he has "A Japanese Honeymoon," which opened Oct. 7, and "Female Minstrels Up-to-Date" (in rehearsal) each with eleven people and three others now in course of organization.

IRVING GOLD GOES INTO TAB.

Irving Gold closed his route in Toledo last week and arrived in Chicago to do the principal Jew role in "The Midnight Cabaret" girl act, opening at the Lyda Theatre. Gold is a cousin of Sid Gold, of the Ben Welch company, and did a double some seasons ago with Eddie Fox, the "tramp" with the "Some Babies" show this season.

IVA HIDER HAS NEW ACT

Iva Hider, who was with Pepple and Greenwald's "All Girl Revue" last season, and would have continued this one except for a disagreement, is rehearsing an act in which she will be assisted by a Jazz orchestra.

HAMLIN QUITS ACT

Charlie Hamlin, who spent several days rehearsing George Daly's "The Pool Room" act here, has dropped it and started rehearsals with Maurice Downey as a third owner of the Downey sketch. Hamlin will play a Southern character in it.

COURCELLE CLOSES SEASON

George Courcelle closed a tenting season of nineteen weeks with the Carew-Kingson Company at Flora, Ind., Sept. 29, and returned to Chicago. The show didn't run into a "blow down" throughout the summer.

EX-HUSBAND OF ACTRESS "BROKE"

Albert Gallatin Wheeler, former husband of Claudia Carstedt, of musical comedy fame, filed a voluntary petition in bankruptcy in the Federal Court today, with liabilities of \$546,783 and assets \$4,778.

"UNO" BRADLEY IN TOWN

"Uno" Bradley, formerly a comedian in vaudeville and now managing the Illinois Theatre, at Rock Island, and the Moline, at Moline, Ill., visited Chicago last week. He reported good business.

"MELODY LAND" ACT RENTED

Pepple and Greenwald's new act, to be called "Melody Land," has been routed over the Association time. It started rehearsals last week, calling for eight people.

BLACKSTONE GETS "WILLOW TREE"

"Our Betters" will be followed at the Blackstone Theatre Oct. 22 by the Japanese fantasy, "The Willow Tree," in which Fay Bainter has the leading role.

"HAPPY HARRISON" IS BOOKED

"Happy" Harrison arrived in Chicago last week after finishing fourteen weeks of fairs. She will open for the Western Vaudeville Association shortly.

NELLIE LA PEARL FREED

Nellie La Pearl, who was summoned to court on a charge of conducting a disorderly house on East Forty-sixth Street, was discharged last week.

BOURKE NOW AT MARLOWE

Johnny Bourke took up his duties as assistant manager to Doc White, at the Marlowe Theatre, in East Chicago, last week.

WATSON OPENS IN PAN TIME

Joseph K. Watson opened on the Pantages Circuit last week at Minneapolis.

STOCK REPERTOIRE

MADGE EDISON STOCK OPENS SEASON

STARTS OFF WITH BIG BUSINESS

LEWISTON, Pa., Oct. 4.—The Madge Edison Stock Company opened its 1917-18 season here on Monday night to an audience that packed the house and, by its enthusiastic applause, showed its approval of the work of the star and her support. Although this is comparatively new territory for this company, its reputation must have preceded it, for Miss Edison and Edgar Foreman received ovations on their first entrance.

Every play presented by this company is from the pen of Mr. Foreman, and the productions are all made under his stage direction. The company is a well balanced organization, all of the players being capable and conscientious workers. The scenery and costumes equal those found in the best of shows, and the photographs for lobby display, and printed matter for fence and window display, would be a credit to Broadway.

Business has kept up since the opening night and there is every indication that it will continue, for the week, as the advance sale for the next four performances is big. If the business here is any criterion, the season will be the biggest in the history of the company.

"Bob" Thompson is advance representative of the show, going two and three weeks ahead and carrying a full supply of paper.

The roster of the company includes, in addition to Madge Edison and Edgar Foreman, Ethel Townsend, Laura Hulbert, Francis Gardner, Frank McMunn, Charles Ludwig, George Hasbrook, Jock Bernard, Douglas Putnam and Frank West. The repertoire includes "Her Secret Self," "Meg o' the Banshee," "Sal, the Circus Girl," "A Texas Round-Up," "The Menace" and "The Prodigal Wife," all of which were written especially for Miss Edison. The season has been all booked up, except for a few weeks, in good territory.

INGRAM SHOW CLOSES

BELLE PLAINE, Ia., Oct. 4.—The Ingram Co. closes its Summer tent season of twenty-five weeks next Saturday night and has the record of not losing a night on account of stormy weather. The roster of the company includes Francis and Decima Ingram, Al Gorrell and wife, Isabel Jackson, Walter Esmond, George Hollobeau, Adam Funk, Larry Johnson and Walter Stewart. The company reopens Oct. 21 for the Winter season, near St. Louis, Mo., and will go South.

YOUNG DIRECTORS DO GOOD WORK

OAKLAND, Cal., Oct. 3.—Manager Harry Bishop, of the Bishop Playhouse, believes he has made a "find" in Harold Hutchinson and Russell Medcraft, co-directors of the stock company. Although they are only in their early twenties, they have made some remarkable productions for Bishop, and, considering their lack of experience.

CRAIG TO STAGE "JUBILEE DRAX"

John Craig, formerly of the Castle Square Stock, Boston, will produce "Mr. Jubilee Drax," Walter Hackett's new play in which Walker Whiteside will star with Mary Young (Mrs. Craig) in the leading female role.

BOYLE COMPANY TO PLAY STOCK

PORTSMOUTH, Ohio, Oct. 6.—The Jack Boyle Company, which is touring this State, will come to this city in the near future to play a stock engagement.

SAN ANTONIO CO. PROSPERS

SAN ANTONIO, Tex., Oct. 3.—George H. Seymour and wife, Adele Davis, of the team of Seymour and Davis, have been playing a stock engagement at the Strand Theatre here with the Shea Musical Comedy Company since the third of June. The company, which, as well as the theatre, is under the management of the Morris Brothers, has been doing an excellent business. The roster is: Tex and Mabel Shea, George H. Seymour, Adele Davis, Morris Hardin, Gussie Hardin, Roscoe Humphrey, Joe Bradley, Beatrice Earle, Fannie Patton, Pearl Martin, Rose Steffan, Tobe Rogers and Fern Girard. Harry Steffan is musical director.

STOCK FAVORITE IS WELCOMED

UNION HILL, N. J., Oct. 3.—Ann MacDonald, who is making her vaudeville appearance here this week in "A Lock of Hair" at the Hudson Theatre, was given a hearty welcome by the patrons of the house, who have not forgotten when she played stock here. William Ward, manager of the house, is giving the Union Hill public a high grade of vaudeville.

STOCK ACTOR BACK ON BR'DWAY

Wm. C. Masson, formerly general stage director of the stock company at the Hudson Theatre, Union Hill, N. J., was welcomed back to the metropolitan stage last week when he appeared in "The Man Who Came Back" at the Playhouse. A number of his stock co-workers were on hand to boost him along.

BERNHARDT PLAYS STOCK HOUSE

ROCKFORD, Ill., Oct. 6.—Mme. Bernhardt is booked to play the Grand Theatre here next month. This is the only big touring attraction that will interrupt the Gatts-Peck Musical Comedy Stock season at that house in the near future. The company will play an adjacent city on the Bernhardt date.

JOIN GATTS-PECK STOCK

ROCKFORD, Ill., Oct. 6.—Lew J. Welch and Miss Lee Johnson have joined the Gatts-Peck Musical Comedy Stock Company at the Grand Theatre here, and open Monday in "The Broken Idol." Business is good with the company.

"THE PAWN" RELEASED FOR STOCK

"The Pawn," by Azelle M. Aldrich and Joseph Noel, which was recently presented at the Fulton Theatre, New York, with Walker Whiteside in the stellar role, has been released for stock.

GUY STOCK COMPANY OPENS

ANDERSON, Ind., Oct. 4.—The G. Carlton Guy Stock Company opened here this week. Charles Jackson and Connie Hallett are with the company, which was organized last week.

GORRELL COMPANY OPENS SOON

ALBIA, Iowa, Oct. 8.—Al. Gorrell will start rehearsals of his new repertoire company next Monday at this place, and will open two weeks later.

JOINS CROWN PLAYERS

CHICAGO, Oct. 5.—Dorothy Adams and Lawrence Sullivan joined the Crown Players at the Crown Theatre here this week for extra work in "The Girl Without a Chance."

CARL MAY QUIT CROWN PLAYERS

CHICAGO, Oct. 8.—Carl Way closes with the Crown Players at the Crown Theatre next Saturday.

"LIGHT IN THE DARK" RELEASED

"A Light in the Dark," by Herbert Bashford, is a recent stock release.

CHAMPLIN CO. DOING BIG BUSINESS

BREAKS ITS RECORD IN BANGOR

BANGOR, Me., Oct. 3.—The Champlin Comedy Co. played to enormous attendance at the Bijou Theatre, here, last week, the gross business being close to the \$2,500 mark, or \$700 better than the company's previous engagement at the house, last year.

For the last three days of the week the company had as opposition a musical festival, which always draws heavily on the Bangor public, with such stars as Galli, Curci and Margaret Wilson. But, in spite of this, the Champlin company got \$1,348 on the last three days.

The company is making a tour of Maine, and the business along the line is keeping up to the high water mark. The press and public are giving the show substantial support, the former devoting much space to the praise of the performances given and the latter by opening its pocket-books.

The various members of the company, by their good work, are making friends everywhere. A good class of plays is presented, the repertoire including a number of former Broadway successes, and the prospects are bright for one of the best seasons in the history of the show.

This is the most beautiful season of the year in this part of the country, and the nineteen members of the company are enjoying themselves, combining business with pleasure.

ROTARY CLUB BANQUETS COOPER

ZANESVILLE, O., Oct. 3.—J. H. Cooper, manager of the Cooper-Baird Stock Co., playing at the Orpheum Theatre, here, was the guest of the Rotary Club last evening at the Clarendon Hotel. Mr. Cooper's company is now in its tenth week in this city and is doing a business that is away above that reasonably expected in a city with only 28,000 population. Turnaways have ceased to be a novelty and capacity business is frequently the condition. The class of plays given is far superior to any ever presented in this city by a stock organization. The company has become so strongly entrenched that it doesn't feel the effects of counter attractions at the combination house.

LIKE "GET-ACQUAINTED" IDEA

NEW HAVEN, Conn., Oct. 4.—The "get-acquainted" idea has invaded this city and has jumped into instant popularity with the admirers of the Hyperion Players. After the Tuesday matinee last week the curtain went up and the audience was invited to come on the stage and meet the entire company. Jane Morgan, who is in her third season as leading lady of the company, introduced her fellow-members. Refreshments were served and the affair was voted a success.

PLAYERS ACT FOR CHARITY

LOS ANGELES, Oct. 4.—The Wilshire Players are to give a series of performances, the proceeds of which are to be donated to various charities. "Love Will Find the Way" will be the first production.

THERE'S A RICHARDS JR. NOW

AUBURN, Ind., Oct. 3.—Harry Richards, Jr., arrived at the home of Harry Richards, of the Refner and Richards Players, last Sunday. Mother and baby are doing well.

NEWCOMERS MAKE GOOD

JAMESTOWN, N. Y., Oct. 3.—Eather Welty and Harry Cansdale, two new members of the Pauline MacLean Stock at Samuels' Opera House, were seen to advantage last week in "Tess of the Storm Country," and made a good impression with the patrons. Business is capacity at every performance. "Rolling Stones" is this week's bill. "The Eternal Magdalene" next week.

ACTOR HAS GOLDEN WEDDING

NEWPORT, Ky., Oct. 4.—Mr. and Mrs. John D. Radcliffe this week celebrated their golden wedding anniversary at their home in this city. Mr. Radcliffe was at one time a well-known stock actor and many congratulatory telegrams were received from his stage friends.

ENTERTAINS LIBERTY PLAYERS

SAN DIEGO, Cal., Oct. 3.—The Liberty Players, who are filling a stock engagement at the Strand here were entertained at a breakfast by Katherine Tingley at her Point Loma homestead.

PACKARD GETS SCENIC ARTIST

JERSEY CITY, N. J., Oct. 4.—Jay Packard has added Homer Walden to the stage force of the Jay Packard Stock Company at the Academy of Music. Walden is an expert scenic artist of this city.

WILLIAMS STOCK PLAYS KOKOMO

KOKOMO, Ind., Oct. 3.—The Ed. Williams Stock Company began an engagement at the Sipe Theatre here last week. Tiny Leone is still leading lady of the company.

RETURNS AFTER THREE YEARS

HALIFAX, N. S., Oct. 5.—Irene Summerly has returned as leading lady with the Academy Players, after an absence of three years. This is Miss Summerly's fifth year in stock. She is a great favorite here.

WILL FEATURE INDIANS IN SHOW

LAWRENCE, Mass., Oct. 8.—In "The Heart of Wotona," production by the Emerson Players, next week, at the Colonial, Chief Strongheart and his wife, Prairie Flower will be featured.

LEAVES STOCK FOR VAUDEVILLE

MILWAUKEE, Oct. 4.—Bob Innes, formerly of the Shubert Players, here, has deserted the stock field and joined "A Bowery Camille," Lottie Williams' vaudeville act.

NEW PLAY IS RELEASED

"The End of a Perfect Day," by Howard McKent Barnes, has been released for stock. It is also to go on tour shortly under the direction of Gaskell and MacVitty.

LEAVE BISHOP; JOIN ALCAZAR

SAN FRANCISCO, Oct. 3.—Jane Urban and Marta Golden have joined the Alcazar Stock Company here. They were formerly with the Bishop Players in Oakland.

MILLS GETS VIRGINIA PERRY

OKLAHOMA CITY, Oct. 3.—Virginia Perry has joined the E. C. Mills Stock Co. as leading lady. The company opened last week in "Lilac Time" and scored a hit.

AGNES GEYER JOINS BYBEE

ELKHART, Kan., Oct. 3.—Agnes Geyer joined the Bybee Stock Co. here. Her mother will accompany her.

BEACH GOES WITH LINDSEY

OTTAWA, Kan., Oct. 3.—G. L. Beach joined the Lester Lindsey Co. here, leaving the Gordinier Bros.' Show last week.

MAY BUCKLEY BACK IN DENVER

DENVER, Oct. 3.—May Buckley has returned to Denver and joined the Denham Stock here, opening in "The Knife."

MELODY LANE

WRITER CELEBRATES 25TH ANNIVERSARY

**Harry Von Tilzer, who Published His
First Song Twenty-five Years Ago,
Still a Headliner**

Twenty-five years ago today Harry Von Tilzer, a boy just out of his teens, walked into the music publishing offices of Willis Woodward and asked for a hearing of a new song which he had just written.

The late Mr. Woodward, the leading popular publisher of that time, listened to the song attentively and immediately accepted it for publication. It was a "child" number entitled "I Love You Both," and Mr. Woodward, after making out the publication contract, turned to his bookkeeper and said: "That boy has more actual talent than any writer that has ever come into this office, and if he sticks to songwriting will amaze the music world."

That was the beginning of Mr. Von Tilzer's career as a writer and publisher, and Mr. Woodward lived to see his prediction more than fulfilled.

For a quarter of a century Mr. Von Tilzer has gone steadily onward, and while in this time the style of songwriting has changed many times, he has always been able to adjust himself to the new conditions, and is today writing as well, if not better, than at any time.

A list of his many song hits written during his career would require many columns for the printing, but a few of his best known numbers which stand out strongly in the enormous catalogue he has contributed to the world of popular music, are "When the Harvest Days Are Over, Jessie Dear," "Down Where the Cotton Blossoms Grow," "Down on the Farm," "Wait 'Till the Sun Shines, Nellie, Dear," "Down Where the Wurzburger Flows," "On a Sunday Afternoon," "My Old New Hampshire Home," "The Mansion of Aching Hearts," "I'd Leave My Happy Home for You," "All Alone," "Take Me Back to New York Town" and scores of others.

Mr. Von Tilzer's career, in view of the fact that the vogue of any popular writer of music rarely extends over a period of more than ten years is remarkable. He has never gotten out of close touch with matters theatrical; he numbers among his friends almost every member of the theatrical profession, whether a headliner or the humblest three-a-day performer, and the wonderful vitality and enthusiasm which characterized his work, when he first started in to publish for himself some fifteen years ago, he still retains.

ROWLAND A HIT IN BALTIMORE

BALTIMORE, Md., Oct. 8.—Adele Rowland, who is appearing at the Maryland Theatre, scored one of the biggest hits of her career to-night, singing a new popular song, of which she is co-author. It is called "Bring Back the Kaiser to Me," and treats the war subject from an entirely new viewpoint.

Miss Rowland is responsible for the idea of the song, and Harry Von Tilzer, the New York composer and publisher, wrote the music.

BREIL PLACES GRAND OPERA

Joseph Carl Breil, a New York composer, writer of the "Song of the Soul," which scored a big hit in Joe Weber's production of "The Climax" several years ago, has just completed a one-act grand opera entitled "The Legend."

It has been accepted by the Metropolitan Opera Co. and will be given an elaborate presentation around holiday time.

BEN EDWARDS WITH RICHMOND

Ben Edwards, who for the past few months has been in charge of the high-class department of the Waterson, Berlin & Snyder Co., is now with the Maurice Richmond Music Co.

He has been engaged as professional manager for the Richmond Co.

WITMARKS HAVE WONDER SONG

One of the biggest song hits in America today and, in fact, the entire world, is "There's a Long, Long Trail," of which M. Witmark & Sons are the publishers. It is a song that beautifully reflects the underlying spirit of the freedom-seeking world, a song which is one of the most successful of all the war songs, although in reality it is in no sense a war song at all.

Yet the English-speaking world has made it a "war song," and on every occasion where music is sung in connection with the war and its many activities of relief, one is sure to hear the "Trail" song rendered by some artist of distinction. So strange and yet irresistible has been its appeal that it came to be known as the wonder song. Last Sunday "There's a Long, Long Trail" was featured prominently in several big metropolitan newspapers. The World gave it the place of honor on the front page of a special supplement, containing the eight most popular modern songs for the Army and Navy song book selected by Harry Barnhart, the community song leader and the magazine section of the Times contained an interesting article in which the words of the "Plattsburgh Chorus" to the "Trail" song were quoted and commented on. The Boston Post also published part of the "Trail" music with appropriate comments.

REVIVING COHAN SONGS

Since George M. Cohan has resumed songwriting and with "Over There" quickly demonstrated that he still possesses his wonderful ability to gauge the public taste in the matter of songs, a steady demand for his old successes has arisen both among singing artists and in the trade.

Maurice Richmond who, by the purchase of the F. A. Mills catalogue several years ago, acquired a number of Mr. Cohan's biggest hits is planning to revive them.

All of them were a part of the Cohan musical productions in which he appeared and comparatively few of them were released to the profession at large.

NEW MUSIC HOUSE FORMED

The Harmony Music House, a new publishing Company of Coney Island, N. Y., has just issued two new songs which, judging from the merit of both should start the new house on the road to prosperity.

They are "All the World Is in Love With You," and "I'm Going to Peek In Pekin." Both are well written, melodious and should appeal to all singers of popular numbers. Frank Pepe is the writer of the music of both songs while the words are by Murray B. Tannenholz.

MCKINLEY HAS NOVELTY WAR SONG

The McKinley Music Co., of Chicago, has just issued a novelty war song, which on account of its infectious melody and clever words has caught on in record-breaking time. It is entitled "Giddy, Giddy, Go On, I'm On My Way to War," and views the great world conflict from the humorous side, relating the feelings of the "Rube" recruits called from the fields of "corn and squash."

CASEY OPENS N. Y. OFFICE

James Casey, writer of "Sing Me a Song of the South" and other well known popular songs, is back in New York after several years spent on the Pacific Coast.

Mr. Casey is now manager of the Echo Music Co. of Seattle, Wash., and has opened a branch office at No. 145 West Forty-fifth Street, N. Y.

FRIEDLAND HAS RECOVERED

Anatol Friedland, who has been severely ill with ear trouble, has recovered and with his partner, Wolfe Gilbert, is appearing at Keith's Theatre, Boston.

JACK VON TILZER IN PICTURES

Jack Von Tilzer has retired from the music publishing business and is now engaged in the motion picture industry.

HARRIS SONG WINS FIFTH AVE. CONTEST

**Famous Old-Time Song Hit "Break the
News to Mother" Awarded
First Place**

The War Song Contest which ended on Friday night at Proctor's Fifth Avenue resulted in "Break the News to Mother," Charles K. Harris' famous song hit of a quarter of a century ago being awarded first place. Phyllis Gordon, of Gordon and Spencer, rendered the number.

"Joan of Arc" won second, and "Somewhere in France is the Lily" was third. The contest which ran all the week previous, resulted in the selection of five songs which were placed in open competition on Friday night, when the audience decided by popular applause its choice as to the best war song of the season.

The contest, which was arranged by William Quaid, manager of the theatre, proved a popular attraction and filled the theatre to the doors on each night.

Next week a similar contest will be staged at the Harlem Opera House and other theatres are considering putting one on at a latter date. A pleasant feature of the contest was the fact that no cups or prizes of any kind were awarded, the whole affair being one of good-natured entertainment, which gave publishers the opportunity of exploiting the numbers upon which they are working.

"LIBERTY LOAN" SONG READY

A splendid song, with a new idea splendidly treated, was introduced at the Harlem Opera House this week by the two singing Harrys, Mayo and Tally. Its title is not only good, but is indicative of the nature of the song, for it is not hard to guess who is referred to in "That's a Mother's Liberty Loan." Who but her son? It is a real fine example of a thoroughly up-to-date ballad, treated with the touch of old-fashioned sentiment that no audience, however modern, ever refuses to be moved by. "That's a Mother's Liberty Loan" was written by Mayo and Tally in conjunction with Clarence Gaskill. The song registered a real and emphatic hit. It is published by M. Witmark & Sons.

CHAPPELL GETS "OVER THERE"

Chappell & Co., the English music publishers, through Walter Eastman, manager of the New York branch of their house, have secured the English publication rights of the George M. Cohan song hit "Over There."

The song, which was introduced on the English stage a few weeks ago, scored an instantaneous hit and practically every music publishing house in England put in a bid for the publication rights for Great Britain.

MUSIC MEN IN THE ARMY

The Oliver Ditson Co., of Boston, leads the music houses in the number of men furnished the Government to aid in the war with Germany.

Ten members of the staff of this company have entered the service.

EDDIE LEONARD WRITES A SONG

Eddie Leonard has written a new song, which he is featuring in his new act at the Palace Theatre this week. It is entitled "Sweetness Honeysuckle of Mine" and will be published by Chas. K. Harris.

E. Z. NUTTING TO JOIN FRIARS

E. Z. Nutting, the composer and music buyer for the F. W. Woolworth Co., has been proposed for membership in the Friars Club.

YVETTE SINGS "HOMEWARD BOUND"

Yvette, the singing violinist now in vaudeville, is successfully singing the new George Meyer's song "Homeward Bound." Leo Feist publishes the number.

GUS PROPPE SCORES A HIT

Gus Proppe, who appeared at the Burlew Theatre, Charlestown, W. Va., last week, introduced the Feist song "It's a Long Way to Berlin," which was so enthusiastically received that he immediately sent the following letter.

"Just a few lines to let you know that 'It's a Long Way to Berlin, But We'll Get There' is sure some 'riot.' I had to sing the chorus nine times and then the picture went on and the audience still applauded for at least five minutes. The picture was stopped and I had to sing another chorus. 'It's a Long Way to Berlin' is the biggest hit I have sung in years."

FEIST BUYS "WHEN IT'S ALL OVER"

Leo Feist has purchased from the Maurice Richmond Music Co. the song "When It's All Over," by Lew Brown and Kerry Mills. This number was originally published by F. A. Mills, and although written several years ago is particularly appropriate to present day conditions.

It is an excellent number, and while the purchase price has not been announced, is said to have been well up in four figures.

SIGMUND ROMBERG IS DRAFTED

Sigmund Romberg, the composer, writer of the musical numbers in "Maytime," now playing at the Shubert Theatre, as well as the scores of many other musical productions, has been drafted for the National Army.

Mr. Romberg reported on Tuesday and is awaiting orders to go to one of the encampments. His friends are trying to obtain a commission for him as band major.

MONACO OUT OF FEISTS

James Monaco, the song writer, severed his connection with the Leo Feist house last week. He was a member of the writing staff for several years and prior to that was connected with the Broadway Music Corp.

Up to the time of going to press Mr. Monaco has made no connection with any other publishing house, but is negotiating with McCarthy & Fisher.

FEIST GETS "STRUTTERS' BALL"

Leo Feist has purchased from Will Rositer, the Chicago publisher, the characteristic novelty song, "The Darktown Strutters' Ball," a song which is being featured by many well known vaudeville headliners. The purchase price has not been announced.

BILLY MILLS HAS NOVELTY SONG

Billy Mills, of 122 West 135th Street, has written and published a clever novelty number entitled "The Chachi Chrony Dance." Catchy of melody and with an especially humorous lyric, the song is meeting with success with many singers.

HEADLINERS SING "OVER THERE"

Among the prominent singers who have recently added "Over There" to their repertoire are Irene Bordoni, who is singing it in "Hitchi Koo," and Juliette Dika and Abbott & Mills in vaudeville.

FRIEDMAN BACK FROM WEST

George Friedman is back at his desk in the McCarthy & Fisher offices after a short western trip. While away he appointed Will Collins to represent the firm in Detroit and Ben Bohn in Philadelphia.

NELLIE NICHOLS IN CHICAGO

Nellie Nichols is appearing at the Majestic Theatre, Chicago, this week, and wired Harry Von Tilzer that his new song, "Listen to the Knocking at the Knitting Club" is the hit of her act.

EARL CARROLL IS ILL

Earl Carroll, the songwriter and composer, is confined to his home with a severe attack of throat trouble.

BURLESQUE

SIDMAN SEEKS MANAGER OF SHOW

CAN'T FIND JACK "SHERIFF" LEVY

David Sidman, owner of the "Dreamland Burlesquers," an organization which has been playing one-night stands in the Middle West, is very desirous of locating Jack "Sheriff" Levy, who was manager of the show until two weeks ago, when Sidman says, he suddenly left it in Canton, O.

According to Sidman, the show started out on the one-nighters Labor Day, opening in Lansford, Pa. Levy promised, Sidman says, that he would forward a statement of the business the show was doing each night. But this was not done, Sidman says, and he heard nothing from or about Levy until two weeks ago, when his brother, Louis, who is also with the show, wrote that the manager had left suddenly for Chicago.

Sidman then wired to the Gayety Theatre, asking Levy to come to New York as soon as possible and explain to him. A letter came in reply, stating that Levy would be in New York last week, but, up to Monday, he had not appeared at Sidman's office in the Third Avenue Theatre. Sidman says that, since the show went out, the Eldredge Press, which furnished printing to the company, informed him that the show was indebted to them for \$250. He says that Levy should have settled this and he cannot understand why it was not done.

Word was received from Chicago last week that Levy was in that city for the purpose of engaging a new soubrette and advance agent for the show and that after doing so left, presumably, for Rockford, Ill., where he was to make arrangements to have his show play a stock engagement.

According to Sidman, Levy had not either returned to the show up to Monday or come to New York. He says that Levy has been a friend of his for a number of years and that he has implicit confidence in him.

With the exception of Margie Demerest, who was soubrette with the show, all of the original members of the company are still with the organization and have received their salary up to date. The show, at present, is playing one-nighters in Southern Illinois.

ARGUE SPIEGEL CASE FRIDAY

Judge Hough, in the United States District Court last week granted the Max Spiegel Enterprises, Inc., and Max and Edward Spiegel, an extension of time until Friday of the argument on a motion to restrain them from producing, in conjunction with their show, "The Merry Rounders," a scene depicting a deck of a battleship in action. They posted a bond of \$1,000 with the Clerk of the Court, to insure Rolfe and Maddock, the complainants, against any damage they may sustain, if the court should grant them an injunction before trial. The Spiegel show is playing at the Empire Theatre, Paterson, N. J., this week.

When the argument for the restraining order came up before Judge Hough, last Wednesday, attorneys for the defendants asked the court to grant them a two week's stay in the proceedings, as it would take them that length of time to prepare their defense. David Steinhart, attorney for Rolfe and Maddock told the court that he wanted to argue the issue at once.

Judge Hough then informed the attorneys that he would not allow a two week's delay in the matter, but that, if the defendants would post a bond of \$1,000 to cover any damages that might accrue, he would extend the time to Friday.

BURLESQUE CLUB EXPANDS

The Burlesque Club of America, made up of members of the burlesque stage, has taken a lease on the entire building at 713 Seventh Avenue for a period of years. The new quarters will provide the members with all the comforts of the best club life, which is so much a part of New York's stage folk.

The leaders of the club, now that ample room is provided, will make a drive for new members. Any male person connected in any capacity with the burlesque business is eligible for membership.

NEW SHOW PLEASURES

PHILADELPHIA, Pa., Oct. 5.—"The Gay Morning Glories" which took the place of the "September Morning Glories" on the American Burlesque Circuit, opening at the Gayety, here, this week, is an excellent entertainment and more than pleased the patrons of the Gayety.

ENGLEWOOD BOOSTS PRICES

CHICAGO, Ill., Oct. 5.—The prices of seats have been advanced at the Englewood, playing American Burlesque attractions. Manager Whitehead claims the house does the largest single performance business of any house on the circuit.

HASTINGS HAS NEW SOUBRETTE

Gertrude Georges left the Harry Hastings Big Show, in Newark, last week. Hazel Lorraine handled the soubrette role the three last days of the week. Grace Tremont started Monday at the Casino in Philadelphia, as the regular soubrette.

CARR REPLACES WESSEN

CHICAGO, Ill., Oct. 8.—Eddie Carr joined the "Best Show in Town" here today, replacing Chas. Wessen, who was called by the Army draft several weeks ago. Lynn Cantor rejoined the show in St. Louis last week, after a trip to New York.

"BABE" GRIFFIN JOINS STOCK

BALTIMORE, Md., Oct. 8.—"Babe" Griffin arrived here today and started rehearsals with the Folly stock. Miss Griffin closed with the "Monte Carlo Girls" at the Empire, Hoboken, last Saturday night.

BERG DOES MUCH WRITING

DAYTON, O., Oct. 5.—Leon Berg, co-manager and press representative of the Lyric Theatre of this city, is now furnishing twenty-one papers with special stories under his own name.

CHICAGO CENSORS ACTIVE

CHICAGO, Oct. 7.—The local police censors have been making a little tour of the burlesque houses, with the result that many "hells" and "dams" have been missing from incoming shows.

JOINS "PUSS PUSS" CO.

CINCINNATI, Oct. 7.—Bob Murphy, who, years ago, was in the Chester Park cabaret here, joined Bedini's "Puss Puss" company as straight man, last week.

KERN WITH "NEWLY WEDS"

Earl Kern, well-known burlesque comedian, is rehearsing with "Newlyweds and Their Baby" Co. The show will open at Altoona, Friday.

ESTELLE COLVERT IN VAUDE.

Estelle Colvert, last season with the Watson-Wrothe Show, is now doing an act with Ned Nye, in vaudeville.

IRWIN CHANGES MAJESTICS

Fred Irwin spent considerable time in Jersey City changing his "Majestics" last week.

CENSORS OFF TO GIVE SHOWS ONCE OVER

NONE WILL BE MISSED

The Censor Committee, composed of William Jennings and Chas. Baker left New York last Sunday night to give the shows on the American Burlesque Circuit the once over.

The first stop was Toronto, where they looked over the "Tempters" Monday afternoon. That evening, they caught Charlie Taylor's "Darlings of Paris" at the Savoy, Hamilton. Yesterday (Tuesday) found them in Detroit watching the "Speedway Girls." In Chicago, today, they will visit the Empire and Gayety.

During their two weeks' trip, they will visit Milwaukee, Minneapolis, St. Paul, Kansas City, St. Louis, Columbus, Akron, Cleveland, Youngstown, Pittsburgh, Baltimore, Philadelphia and Trenton. The committee will not alone censor the shows, but will also inspect the houses in which the American shows play.

The committee last week looked over the "Cabaret Girls," "French Frolics" and "Gay Morning Glories."

LUSTIG IS MADE MANAGER

TOLEDO, O.—Bernard Lustig, for ten years general press representative of Hurtig and Seamon's theatrical enterprises, is the newly appointed manager of the Palace here. The theatre plays International shows the first half of the week and Shubert offerings the last three days of the week. "The Bird of Paradise" opened to fine business with "Good Bye Boys" as the underlined \$2 attraction.

RAPIER QUITS GARY STOCK

GARY, Indiana, Oct. 7.—Owing to a difference of opinion, Gus Rapier and Rita Renier have closed a sixteen week's engagement at the Lyric Theatre here, after filling six weeks putting on the shows. Miss Renier played the leads, and Gus produced and played comedy parts. Rapier will organize his musical comedy tab of fifteen people and start on a return tour of the New England States shortly.

ST. PAUL TO HAVE NEW HOUSE

ST. PAUL, Minn., Oct. 5.—This will be the last season of the old Star Theatre as an American Burlesque house. The theatre will be torn down at the end of the current season. A new house will then be erected on the same ground, with all the latest improvements known to theatrical architects and of a much greater seating capacity than the present house.

BURLESQUERS AID SMOKE FUND

BRIDGEPORT, Conn., Oct. 6.—The chorus girls of the "Bowery Burlesquers," during their three-day engagement at the Park Theatre, here, collected \$523.42 from the patrons of the house, and turned it over to the Bridgeport Morning Telegram for its "smoke fund" for the soldiers. The show broke the box office record of the house.

WILLIAMS SHOW CANCELS

Mollie Williams will lay off the three days between the Empire, Brooklyn and Bridgeport. She has cancelled Plainfield, Perth Amboy and Stamford.

ROSE SYDELL RETURNS

After a four weeks' stay at French Lick Springs, Ind., Rose Sydell, greatly improved in health, returned to New York last week.

EVELYN VAUGHAN ILL

CHICAGO, Oct. 1.—Evelyn Vaughan, one of the choristers of the Ben Welch show, was taken seriously ill at the Columbia Sunday. On Monday, Manager Harry Shapiro supplied her with a ticket to New York and also \$40 with instructions to rest up at her home there.

RUTH BARBOUR IS ROBBED

Ruth Barbour, while on a shopping tour last Thursday morning, either lost or had her bag, containing a purse, jewelry and valuable papers, stolen from her. She has offered a reward for its return. Miss Barbour is the soubrette of Fred Irwin's "Majestics."

FINDS MOTHER AFTER SEARCH

William Barron, known as Billy Gilbert, now starring with the "Girls From Joyland," has found his mother, after a search of several years, through Ben Blumenau, who was a school chum, and is now a successful lawyer in San Francisco.

FAY SHIRLEY GIVES NOTICE

BINGHINGTON, N. Y., Oct. 7.—Fay Shirley has handed in her two weeks' notice, to close with the "Girls With the Follies" at the Garden Theatre, Buffalo, next week. Miss Shirley is the prima donna of the company.

DOLLY WEBB REJOINS SHOW

Dolly Webb, prima donna of "Darlings of Paris" company, rejoined her show last week. Miss Webb underwent an operation on her throat and nose. She was confined in a hospital for several weeks.

CRONIN JOINS "FORTY THIEVES"

CHICAGO, Oct. 6.—Eddie Cronin, musical director, joined Bedini's "Forty Thieves" at the Englewood Theatre, replacing George Keller, who has been suffering with stomach trouble all season.

JACOBS SUCCEEDS YOUNG

MILWAUKEE, Oct. 5.—Sammy Jacobs has replaced Nat Young as principal comedian of the burlesque stock at the Empress. Babe La Belle (Mrs. Young) left the company to join her husband.

BOB NUGENT IS ENGAGED

Bob Nugent, who was featured with the "Social Follies" last season, joined the "Biff, Bing, Bang" company at the Century, Kansas City, last week. He will play an eccentric role.

KITTIE GLASCO TAKEN ILL

TOLEDO, O., Oct. 4.—Kittie Glasco, ingenue of "Hello America," was taken ill last Saturday and was unable to play her part. Her understudy, Jean Fleming, filled the role capably.

FRANK REPLACES MANN

Lawrence Frank left New York last week to join the "Mile a Minute Girls." He replaced Nap. Mann, doing a Hebrew character, and opening at the Lyceum, Columbus, this week.

EDDIE MILLER IS MARRIED

Eddie Miller, one of the principals of the "Bon Tons," and Sybil Pulber, a member of the chorus of the same company, were married Sept. 29 in Brooklyn, N. Y.

WHO KNOWS THIS GIRL?

CHICAGO, Ill., Sept. 30.—Dorothy Allen died at the County Hospital, this city, yesterday. Miss Allen was a member of the chorus of the "Step Lively Girls."

FRANK MURPHY TO MARRY

Frank "Rays" Murphy is to be married at the end of the present season. It is said the future Mrs. Murphy is a member of the "Bon Tons" company.

Burlesque News Continued on Pages 33 and 35

IT'S A RUNAWAY YEAR FOR

HARRY VON TILZER

Leave it to Harry to hand you the goods when he is on the job, and he is there both ways from the middle this year with the greatest bunch of stage material of all kinds that he has ever published. Every song on this page has been tried and proven a success. Pick out the ones you think you can use and we'll shoot 'em on to you.

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JUST AS YOUR MOTHER WAS

With the Greatest Song Poem Ever Written
That Will Stop Any Show

**I'M A 12 O'CLOCK FELLER
IN A 9 O'CLOCK TOWN**
The Greatest Rube Song in Years
Lyric by Geo. Whiting and Bert Kalmar

Great Comedy Kid Song

CONSTANTINOPE

Lyric by Bert Hanlon,
Author of "Mississippi"

**SOME ONE'S MORE LONE-
SOME THAN YOU**
The Ballad That Will Never Die
The Song with the Great Poem

The Greatest Irish Song
in Years

**SAYS I
TO MYSELF
SAYS I**

Ben Bard's and Abe Glatt's
Terrific Hit

GIVE ME THE RIGHT TO LOVE YOU

Introduced by Teddy Dupont in the Social Maids. It is sweeping the country.

**LISTEN TO THE KNOCKING
AT THE KNITTING CLUB**
Adele Rowland's and Willie Weston's Big Hit
Up to the Minute and Full of Laughs

Comedy Song

THE BUSY LITTLE BEE

Great Double

**HELP! HELP! I'M SINKING IN A
BEAUTIFUL OCEAN OF LOVE**
A Wonderful Song for Soubrettes
Also Can Be Used for Bathing Number

Another "Last Night Was the End of the World"

LOVE WILL FIND THE WAY

**I DON'T KNOW WHERE I'M GOING
BUT I'M ON MY WAY** Another
Tipperary

**IF SAMMY SIMPSON SHOT THE SHOTS
WHY SHOULDN'T HE SHOOT THE SHOTS?**

Comedy

Great Comedy Song—Lots of Extra Choruses

WONDERFUL GIRL, GOOD NIGHT

**THE MAN BEHIND THE HAMMER
AND THE PLOW**

**SOME LITTLE SQUIRREL IS GOING TO GET
SOME LITTLE NUT**

Great Comedy Double

Watch for Some Wonderful Songs by Eddie Moran and Harry Von Tilzer Soon

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MEYER COHEN, Bus. Mgr.

LUCIE LASCOSTE has just written a book called "Miminetta."

Marion Weeks has been signed for the new Hitchy-Koo revue.

Jack Ritchie is piloting the "Civilization" picture through Missouri.

Dorothy Allen has left the American Hospital, Chicago, for her home.

Louise Giesen has parted from her husband and is suing him for divorce.

Argentina, the dancer, is back from South America after playing concert tours there.

Geo. Vierra is at the American Hospital, Chicago, to have his tonsils removed.

Billy Clifford, formerly in vaudeville, is now in the motion picture business at Urbana, O.

Jane Cowl, in "Lilac Time," will give a performance at Plattsburg for the soldiers Oct. 28.

Homer Curran, manager of the Cort Theatre, San Francisco, came to New York last week.

Jane Lowe and **John Adair, Jr.**, have been engaged by **Anderson and Weber** for "Yes or No."

Howard Powers may organize a small minstrel company to play the smaller legitimate time.

Nat C. Goodwin is the candidate on the regular ticket for the office of shepherd of the Lambs' Club.

Nat and Nellie Blossom are with the **Edmond Vaudeville** company playing through Minnesota.

Marshall Hale has been playing a jobbing engagement with the **Dubinsky Stock** at St. Joseph, Mo.

Zoe Akins is adapting a new play for vaudeville. **Rosamond Carpenter** will play the only girl.

Matthew C. Woodward is the author of the lyrics of the "Star Gazer," the **Shuberts'** new operetta.

Thomas Fadden has accepted a part with **Billy Bennett's** "Virginia" company, now in the Northwest.

Major G. A. Gagg, general secretary-treasurer of the **Hagenbach Wallace Show** is in New York.

Kathleen Taylor has joined "The Million Dollar Girls" company, now touring Canada, as leading lady.

Roy La Voise has been appointed assistant manager of the **Avon Motion Picture Theatre**, Decatur, Ill.

Mae B. Stanley would like to hear from **Jennie Guchard**. Her address is **Stanley Cafe**, Victoria, B. C., Canada.

Archie Bell, dramatic critic of the **Cleveland Leader**, is the author of "The Spell of China," a book just issued.

George W. Sammis, as manager of the **Schenley Theatre**, Pittsburgh, is putting that house on the theatrical map.

Walter Keefe returned last week from Chicago. He says he booked one act out of all the shows he saw while away.

Claire DeVine, a principal with **Henry Dixon's** burlesque show, has filed divorce proceedings against **Walter S. Blake**.

Herbert Fields, son of the comedian, will appear in the same show with his father in the new **Century** production.

ABOUT YOU! AND YOU!! AND YOU!!!

Raleigh Dent will conduct the **Overholser Theatre**, Oklahoma City. **A. J. "Happy" Meininger** will be the assistant.

Otto Koerner, who is presenting a new act, "Pep," has had his time increased. The act is playing the **W. V. M. A.** time.

Harry Sytell, booked over the **Loew Circuit**, was reported dead last Monday at **Erie, Pa.**, after an attack of typhoid fever.

Ben Hasselman is the man ahead of "Any Man's Sister," which plays the **Strand Theatre**, Hoboken, N. J., this week.

Charles Miller, who has just returned to the **William A. Brady** offices, has been made general manager of that producer's affairs.

Florence Holbrook is to be starred by **Gazzolo, Gatts and Clifford** in "Baby Face," a new play by **Howard McKent Barnes**.

Percy Shostac, of New York, has been engaged by **Samuel Eliot, Jr.**, as stage manager of the new **Art Theatre**, Cincinnati.

Claire Vernon, an American girl who studied dancing in Russia, will be in **Adolf Bolm's** ballet in "Miss 1917" at the **Century**.

Ollie Young and April are giving soap-bubble parties for the kiddies on the stages of all local theatres, after the matinees.

Marjorie Wood and Edna Baker have replaced **Mary Boland and Willette Kershaw** in the cast of "Yes or No," now rehearsing.

H. W. Robbins, owner of the **United Exposition Shows**, will close his season Oct. 13 and go into Winter quarters at **Clinton, Ind.**

Frank Craven has been engaged for the leading part in "Going Up," a musical comedy which **Cohan and Harris** will produce shortly.

William Faversham, who has been suffering from a nervous attack, has recovered, and is again rehearsing "The Old Country."

Arturo Toscanini, formerly of the **Metropolitan Opera Company**, has gone to the front to organize a series of concerts for the soldiers.

Arthur Freed is now assisting **Liane Carrera**, accompanying her and also having a song or two in the act. He succeeded **Edwin Lowry**.

Marion E. McCay, daughter of **Winsor McCay**, was married last Wednesday to **Capt. Raymond T. Moniz**, of **Maj. Gen. John F. O'Ryan's** staff.

Ben Wheeler, who has been in charge of the **Hartley Theatre** in **East Chicago**, has gone to **Clinton, Iowa**, to take charge of the **Orpheum** in that city.

Edgar MacGregor has acquired the rights of a new play by **Myron C. Fagan**, entitled "Self Defence," which he hopes to produce within a short time.

Miss Jimmie Allen, who has been an entertainer at **Churchill's** for more than a year, celebrated the eighteenth anniversary of her birth on Oct. 2.

Solly Lee, for a number of years the door man at **Hammerstein's** old **Victoria Theatre**, is now acting in the same capacity at **Proctor's 125th Street Theatre**. He is also booking several acts between times.

E. H. Hibben has changed the name of his act from "Maid o' the Movie" to "Norine o' the Movies." The original title conflicted with a similar girl act.

Dorothy McCord, formerly of the **Little Playhouse Company**, Cincinnati, has been engaged by the **Henry W. Savage** forces to understudy a part now in rehearsal.

William Faversham's sons, **Masters William, Jr.**, and **Philip**, represented him at the masque and pageant for the **Red Cross** at **Huntington, L. I.**, last Friday.

Bernard Granville, who is now with the "boys" training in the South, has been appointed by the **New York Globe** as special correspondent at **Spartanburg, S. C.**

Roy Hoyer, a member of "Chin Chin," played his home town, **Altoona**, recently. The theatregoers turned out en masse to witness the performance of their native son.

Margaret Anglin has leased **Daly's** and will present herself in a repertory of plays. The opening piece will probably be "The Broken Gate," by **William Hurlburt**.

Jake Lantz, assistant treasurer of the **Olympic**, Cincinnati, will go to **Camp Sherman, Chillicothe, Ohio**, with the next group of selectives. He didn't claim exemption.

Prof. P. J. Breinig, who has been conducting the **Symphony Orchestra** at **Highland Park, Quincy, Ill.**, returned Oct. 1 to take charge of the **Grand Opera House** orchestra.

W. H. Quigley, manager of the **Garden Theatre**, **Kansas City, Mo.**, a part of the **International Circuit**, denies that he contemplates changing policy and putting in vaudeville.

William Hexter, former manager of the **People's Theatre**, Cincinnati, was given a royal welcome by Cincinnati friends, when he took his "Sightseers" to the **Olympic** there.

Edward Sussdorf, comedian with "Oh Boy" at the **Princess Theatre**, New York, returned to his home in Cincinnati and left with the conscripts for **Camp Sherman, Chillicothe, O.**

Frank T. Early, publicity promoter of the **Emerson Players** at the **Colonial Theatre**, **Lawrence, Mass.**, was drawn in the draft and is now in training at **Camp Devons, Ayer, Mass.**

Jessie Pringle, formerly a member of the **Hudson Theatre Stock Company**, is now uplifting the movies. She is appearing "The First Law," the play in which **Mrs. Vernon Castle** is starring.

Frederick James Smith has been appointed press representative for **Herbert Brenon**. Smith was the editor of a motion picture magazine before his entrance into the ranks of press agents.

Charles Berkell was a Chicago visitor early last week, the **Berkell Tri-City Carnival**, having closed its season Sept. 29 at **Glen Carbon, Ill.** Mr. Berkell says the show will winter at **Davenport, Iowa**.

A. L. Erlanger is organizing a "Theatre Day" for the benefit of the **Red Cross** for the afternoon of Oct. 28. Every local theatre manager is expected to give his services and theatre free for the occasion.

Chris Egan, manager of **Keith's Royal**, Bronx, has the **Ford sisters** passing the hat at every performance this week for the **Tobacco Fund**, being conducted by the **New York Sun** for the boys "over there."

Fred Mager and **William Seeskin** are busily engaged in preparations for a road tour of "Princess Pat," opening Nov. 1.

Raymond Hitchcock has offered his **Forty-fourth Street Theatre** to **Edward Rice** for the benefit performance which will be given the latter Oct. 14 in recognition of Mr. Rice's fortieth anniversary as a manager.

George Williams, head of the **New York Hippodrome** construction department, has been invited by the engineering corps of the **Army War College**, at **Washington**, to aid it in the development of the art of camouflage.

Marie Palmer, now **Mrs. James A. Bliss**, was visited last week by the stork at the home of Mr. and Mrs. C. A. Munz in **Zanesville, Ohio**. The youngster weighs nine pounds. Mother and child are doing well.

Private Jack Hanley did his juggling act at the **Hudson Theatre**, **Union Hill, N. J.**, the first two days of last week, but withdrew from the bill on Wednesday to go South with his regiment, the **71st N. G. N. Y.**

H. H. Frazee is back in theatrical harness again, now that the baseball season is over. The **Boston American League Club** is partly owned by Mr. Frazee and in its playing season the manager devoted his time to baseball.

Joseph W. Herbert has been engaged by the **Messrs. Shubert** to produce "Over the Top," which they will offer on the **Forty-fourth Street Roof**. **T. Roy Barnes** will have the principal role, supported by an all-star cast.

Loudon Charlton and **Helen Stanley** were married last Wednesday at the latter's Summer home at **Shippan Point, Stamford, Conn.** The bride is a grand opera and concert singer, and **Charlton** has been her manager.

Virginia Brooks Washburne, author of "Little Lost Sister," is defendant in a divorce suit filed by her husband, **Charles M. Washburne**, formerly connected with a vaudeville booking office. Mr. Washburne charges desertion.

Alice Burnese, of the P. S. Clark "Oh, Girl" company, left the hospital last week after a three weeks' stay and went direct to her mother's home in **New York City**, where she will stay for four weeks before rejoining the company.

Guy Voyer, Lew Swan and True Frisette, all of whom are with **Boyle Woolfolk's La Salle Musical Comedy** company, are writing a new show, which has not yet been named. It will be added to the repertoire of that combination.

Walter H. Middleton has settled his suit against **Frank J. Carroll** for \$1,500, which he claimed as one-third of the profits **Carroll** derived from the recent **Goldwyn** release "Polly of the Circus," for which he supplied a circus act.

Alfred E. Aarons, general representative for **Klaw and Erlanger**, who has been ill and absent from his office for more than a week, has been taken to **Dr. Stern's Sanitarium**, where it is said a surgical operation may be necessary.

Robert Carbone was last week brought by his wife, **Constance**, before **Supreme Court Justice Greenbaum** to show cause why he should not be compelled to permit her to see their two boys. **Mrs. Carbone** is defendant in a suit for divorce now pending.

Nate Busby, feature comedian of **Harry Dorr's "Million Dollar Doll"** company, has been called to the colors and reported at camp, near **American Lake, Seattle, Wash.**, on Oct. 3. He was tendered a reception by the members of the company at **Selma, Ala.**, from which point he left for **Seattle**.

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VAUDEVILLE REVIEWS

(Continued from Pages 7 and 8)

WARWICK

(Last Half)

With the growth of the season attendance has been steadily increasing and now the condition is big business at every performance, matinee and night.

The bill for the last half of the week was started off by Ruth Belmar, a wire artist and contortionist of marked ability. She makes her entrance dressed in white flannel men's trousers and shirt waist and does a number of good stunts on the wire, among which is one in which she strips to purple tights. She then begins her contortion work, which is of a superior brand and finishes with what is probably the most remarkable feat of dislocation seen on the local stage. Hearty applause was given her.

Challis and Lambert, man and woman, present a singing and piano act. They open with the man at the piano while the woman sings a couple of songs. The man follows with a solo on the piano and she comes back with a comedy song and finishes with an imitation of George Cohan singing a rag-time number. They went off to a good hand.

Charles Leonard Fletcher's impersonations are always entertaining. He is assisted by his "Jazz Jokelets," which are thrown on the screen while he makes up.

His first impersonation was Mark Twain in which he represented the noted humorist as he appeared in his latter days. This he followed by a veteran of the Civil War. His last was that of a park bench warmer; a "bum," for which he recited "Take It from Me, Kid; Take It from Me." He was accorded hearty recognition.

Jenks and Allen, in their well-known rube character act, were well liked.

Weber and Wilson open with a modern cabaret dance or two and then the male member of the act offers to teach any man or woman how to dance. Three plants (two men and a woman) respond to the invitation and are put through the Fox Trot and the Whirlwind dances. They prove themselves to be clever acrobatic dancers.

Elsie Ferguson in "Barbary Sheep" and Fatty Arbuckle in "Oh, Doctor," were the feature films. E. W.

PROCTOR'S 58TH ST.

(Last Half)

Seven acts make up the bill, no one, however, standing out particularly and all being about of the average popular vaudeville caliber.

Nell O'Connell, a very winsome little miss, was the brightest act on the bill. She is hardly bigger than a drink of water, but does a very entertaining singing act. Her numbers are well rendered and the selections used are particularly well adapted to her style and voice. She did a little Irish jig for an encore that sent her away to a big, appreciative exit.

Hickman Brothers have founded their act along similar lines to the Victor Moore idea, "Change Your Act." Of course, they don't begin to get the fun out of the idea that Moore did, but they do a very amusing bit of burlesque. They let the audience in on the tricks of stagecraft to the extent of showing just what happens back stage when an act is on. This idea has unlimited possibilities, but this team doesn't get the punch into their stuff that a little more effort could develop.

Then there are Brown and Taylor, a man and woman, who sing and tell old stories; Rouble Simmis, a comedy cartoonist; the Duquesne Comedy Quartet, a rather good act of the sort, with good voices and fair comedy; William H. St. James and Company in a playlet, which will be reviewed under New Acts, and "Makers of History," a posing act that impersonates some of America's great men of the past and present.

On the whole, the show is one of the best assembled programs seen around New York in some weeks. With the material available, it would be difficult to improve upon it in any particular. G. C.



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SING ME LOVE'S LULLABY

Words by DOROTHY TERRISS
Music by THEODORE MORSE

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THE TOP-NOTCH HIT OF HIND
A HIT BECAUSE IT CAN'T

"GOOD- BRAIN HELLO IR

WORDS BY C. FRANCIS R. SNE
Music By BILL BA

THE "CHEER UP" FAREWELL SONG ADOPTED OUR
"SOMEWHERE IN FRANCE" AS WELL AS "SOME PARTS

That rapid fire, red-blooded, applause winning hit

IT'S A LONG WAY TO BERLIN

Words by ARTHUR FIELDS

A song thriller with a "punch" where it belongs.

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WORLD SEEMS TO LOVE)
IRISH SONG OF THE SEASON

Music by
MILTON AGER

HUNDREDS OF "TOP-LINERS"
CAN HELP BEING ONE!

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S R SNER and BENNY DAVIS
BILL BASKETTE.

OUR "LIBERTY LADS" WHO ARE NOW
OME RTS" AND "SOMEWHERE IN THE U.S.A"

That
Smashing Big Hit!

MOTHER, DIXIE AND YOU

Words by HOWARD JOHNSON
Music by JOSEPH SANTLEY

A "rag" ballad, wonderful for
singles, great for duos,
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hit! A "Rube" Song Full of American pep!

IN, BUT WE'LL GET THERE!

Will brighten up the dull spot in your act

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ALSO SUNG BY

BELLE BAKER

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

EVA TANGUAY

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

LYDIA BARRY

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

NONETTE

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

VAN AND SCHENCK

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

FRANK MORRELL

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

IMOGENE COMER

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

BURNS AND KISSEN

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

FOX AND MAYO

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

GEORGE REEVES

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

MARIE DREAMS

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BREAK THE NEWS TO MOTHER

HOYT'S MINSTRELS

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

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HOWARD AND SADLER

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

VAUGHN AND BRENNAN

Singing the Sensational Mother Song

BREAK THE NEWS TO MOTHER

PUBLISHED BY CHAS. K. HARRIS, Columbia Theatre Bldg., 47th and B'way, N. Y.

You Can't Help But Get Over With These
"I'm Goin' to Peek In, In Pekin"

Words by Murray B. Tannenzholz

Music by Frank Pepe

That Chinese "riot," with the "Chinky" Music

"All the World Is in Love with You"

Words by Murray B. Tannenzholz

Music by Frank Pepe

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 ROCKWELL
 AND
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LATE OF
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 NOW AT
 Proctor's 5th Ave.
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Jack Housh

and

Kathryn LaVelle

in

WHEN THE WORM TURNS

Western Representative WAYNE CHRISTY
 Eastern Representative PETE MACK

Who's the First N. V. A. Widow? Me!

VAUDEVILLE ACTS

(Continued from Page 9)

FOSTER AND FERGUSON

Theatre—*Harlem Opera House.*
Style—*Song and dance.*
Time—*Fifteen minutes.*
Setting—*In one.*

The best that can be said of this act is that the members work together in perfect harmony, both realizing that the success of turn depends on both and not on individuals, as is the case with so many acts of this kind.

They open in one and do several numbers, one a rube character duet that is finely drawn and well worked out. The other numbers are just the ordinary variety, perhaps a little better than the usual but hardly of big time calibre. In popular priced vaudeville this act will do on any bill. Their costumes were a relief from the overworked ones seen nowadays in this class of vaudeville. G. C.

ZENITA

Theatre—*Dyckman.*
Style—*Dancing violiniste.*
Time—*Ten minutes.*
Setting—*Ohio, in one.*

Appearing at a Sunday concert, Zenita proved that even a trip to Australia did not remove the chief asset in her work—pep.

The girl starts her act off by playing a violin off stage, and then appearing in a plain white dress and bobbed hair.

She next offers the "Mocking Bird" with variations. A medley of popular numbers follows and she finishes with a rag arrangement of "Kiss Me Again" in which she dances and kisses the violin at the finish. Zenita with a little more class added to her present routine could make the big time easily. S. L. H.

TAM O'SHANTER FOUR

Theatre—*Proctor's 23rd St.*
Style—*Novelty singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

The men all have pleasing voices and sing solo, double and quartette numbers, every one of which are reminiscent of the Highlands. However, even though the dialogue between the numbers is very short, it is also very poor, due to the fact that it is the Scotch style of humor which cannot be driven home with an American theatre-goer for an audience. The turn should be purely a singing offering.

The act is a distinct novelty and will be acceptable for the small time houses. A. U.

BELL AND MONTE

Theatre—*Proctor's 23rd St.*
Style—*Singing and instrumental.*
Time—*Thirteen minutes.*
Setting—*In one.*

Just a conventional turn is offered by these two men, who sing several numbers, with a steel guitar being used to interpolate several medley selections during the turn.

The numbers sung by the men are all of the popular type, with the exception of the opening song. Their concluding number is a travesty rendition on a popular song which made a good impression. A. U.

PENN TRIO

Theatre—*Proctor's 23rd St.*
Style—*Gymnastic.*
Time—*Eight minutes.*
Setting—*Full stage.*

A neat and pleasing gymnastic offering is presented by these three men. Their work is confined to the parallel bars, where they execute many difficult feats. Several are of the strength variety with the balance being of the hand balancing type. It is an act which can always be used for the opening spot in the three-a-day houses. A. U.

SKELLY AND SAUVAIN

Theatre—*Harlem Opera House.*
Style—*Song and dance.*
Time—*Fifteen minutes.*
Setting—*In one.*

This act, a man and a woman, is just another combination of song, dance and patter. Vaudeville is full of such acts. But Skelly and Sauvain are as good as most of them and better than some of them.

Working in one, and using a special drop of their own, representing the exterior of a Broadway shop, they open with the usual line of comedy and then break in with a song and dance number. Skelly is a particularly good dancer, with a style very much his own, and is a fair straight comedian.

The little lady of the party is pretty, wears several very becoming gowns calculated to display her trim little figure and sings quite well. Her voice is not the best in vaudeville, but is pleasant, and she sings with a knowledge of vaudeville's particular needs. The act is very good for the time it is playing. G. C.

ADAMS AND GRIFFITH

Theatre—*Proctor's 125th Street.*
Style—*Comedians.*
Time—*Ten minutes.*
Setting—*In one.*

Adams and Griffith, two men, do an amusing comedy act, which is above the average in that a bit of it, at least, is, so far as vaudeville is concerned, original.

One of them clowns in a woman's make-up, which is done very well and stimulated the laugh strings of the auditors to the point of bursting.

What little idea there is to the act is based on a modern conservatory of music as the theme. One man is the typical "nut" musical instructor, who is interested only in music as an art.

The other, as a woman student, whom he is endeavoring to perfect, develops real comedy of the variety that is familiar to any one who has ever been around persons who believe they have great undeveloped musical talents. This act is exceedingly good in its present company. G. C.

CONNORS AND EDNA

Theatre—*American.*
Style—*Song and dance.*
Time—*Ten minutes.*
Setting—*In one.*

This act, a man and woman, opened the bill when reviewed. But it is a better than number one position act. It is a song and dance act with a good amount of comedy, some of it, however, being just a little bit overplayed and exaggerated. A drunken bit the man does would be just as good if he tamed it down somewhat. At times this stuff becomes obnoxious.

Both the man and the woman do their songs with a professional touch that proved they had had a lot of experience in vaudeville, and they know how to get the most of whatever they do.

The act is good material for the pop time. G. C.

ALLEN CLIFFORD & BARRY

Theatre—*Harlem Opera House.*
Style—*Musical.*
Time—*Ten minutes.*
Setting—*Full stage.*

This is a musical act composed of three young ladies.

The turn opens with one of the girls at the piano, another playing the violin and the third using the trombone. A classical number is used for the opening, and it proved to be too slow. It got them off to a very bad start. They do three or four other numbers, all of which received about the same reception, which is to say that the audience did not enthuse very much over them. G. C.

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Second Season With

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THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

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1045—Louie Dacre—Material.
1046—Mrs. Gene Quirk—Song.
1047—Chas. H. Adams—Songs.
1048—G. W. Shemler—Song.
1049—Wenonah M. Tenney—Title.
1050—Maurice Drew—Comedy.
1051—Harold B. Wheeler—Scenario.
1052—T. Warne Wilson—Novelty Dance.
1053—Dorothy Hood—Material.
1054—Kelly & Fern—Scenario.
1055—Gertrude Hudson—Title.
1056—Black & White—Material.
1057—Bert Byron—Vodvil Skit.
1058—Joseph K. Sullivan—Act.
1059—Imga—Act.

1060—Chas. Franklyn—Material.
1061—Josephine Dlugokecki—Scenario.
1062—Mac Greenhouse—Poem.
1063—Sophie and Harvet Everett—Sketch.
1064—A. E. MacNutt—Song.
1065—John B. Gehrhardt—Song poems.
1066—C. H. Adams—Lyrics.
1067—S. E. Cox—Song poem.
1068—R. H. Harris—Title.
1069—Maurice Talmadge—Photoplays.
1070—Arthur Rags Fuller—Material.
1071—Louis Smith—Comedy.
1072—Margaret D. Pearson—Photoplay.
1073—A. E. MacNutt—Song.
1074—Howard Martell—Song poem.
1075—Sterling Rose Trio—Act.
1076—Warwick & Foley—Scenario.
1077—Howard & Hurst—Act.
1078—Maurice Drew—Travesty Act.

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The Courtney Sisters say the song can't help but
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FOOTLIGHT FAVORITES

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<i>H. BART McHUGH Presents</i> JOHNNY DOOLEY and YVETTE RUGEL <i>Not passably pleasing all, But pleasingly passing all</i>	SYLVESTER AND VANCE <i>in a skit by Willard Mack</i> <i>Dir. PETE MACK</i>	ROBERT DORÉ — <i>Direction Ed. B. Perkins</i> <i>1482 Broadway, N. Y. C.</i>	<i>CHAS. McCARRON presents</i> BETTY BOND <i>In Five Flights of Musical Comedy. Captured By Arthur Klein.</i>	EDYTHE & EDDIE ADAIR <i>in "At the Shoe Shop"</i> <i>Management STOKER & BIERBAUER.</i>	<i>WILLIAM HALLEN and ETHEL HUNTER</i> <i>Direction—Pete Mack</i>
EDDIE A LOU MILLER — <i>Direction H. J. Fitzgerald</i>	BERT BAKER & CO. — <i>"Prevarication"</i> <i>Dir. HARRY FITZGERALD</i>	FLORENCE RAYFIELD <i>In Vaudeville</i> <i>Dir. LOUIS PINCUS</i>	THE FAYNES <i>THE ARTISTS WITH A SUPREME OFFERING</i> <i>Dir. JACK FLYNN</i>	PAUL PEREIRA <i>And his famous String Quartette</i> <i>Dir. MAX E. HAYES</i>	AMANDA GREY AND BOYS — <i>Direction ROSE AND CURTIS</i>

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Direction LEW LESLIE

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Doraldina—Conroy and Le Maire—McKay and Ordine—Vanderbilt and Moore—Howard's Ponies. (Four to fill.)

Alhambra—Percy Haswell Co.—Jack Alfred & Co.—Frank Fay—Ed. & Lew Miller—Dolly Sisters. Riverside—Burdella Patterson—Lyons & Yosco—Forest Fires—Six American Dancers—Al & Fannie Steadman—Walter C. Kelly—Eva Tanguay—Sara Padden & Co.

Royal—World Dancers—O'Neill & Warmaley—Dupree & Dupree—Burns & Farbitto—Pilsner & Douglas—Swor & Avery.

Colonial—Mr. & Mrs. Jimmie Barry—Garcinetti Bros.—Earl Cavanaugh & Co.—Holmes & Buchanan—Helen Trix & Josephine—Adelaide & Hughes—Robert E. Keane—Swor & Avery—Ford Sisters & Marshall—Jorce, West & Moran.

BROOKLYN.

Bushwick—Harry Cooper & Co.—Eddie Leonard—Mabel Russell Co.—Crawford & Broderick. Orpheum—Walter Brower—Belle Baker—Dooley & Nelson—Avon Comedy Four—John B. Hymer Co.—Ponzello Sisters.

BUFFALO, N. Y.

Shea's—Weadick's Stampede—Ed Morton—J. & M. Harkins—Cecil Cunningham—Wheeler & Dolan—Aki Kuma Co.—Harry Greer & Co.

BOSTON, MASS.

Keith's—Juliet Dika—Joyce, West & Senna—Seabury & Shaw—Cressy & Dayne—Fox & Ward—Lew Madden & Co.—Morgan Dancers.

BALTIMORE, MD.

Maryland—Blossom, Seeley & Co.—Asaki & Gille—Olga Boris—Harry Beresford & Co.

CLEVELAND, O.

Keith's—Bennett & Richards—Lew Dockstader—Edna Showalter—Gertrude Hoffman—Bessie Remple & Co.

CINCINNATI, O.

Keith's—"The Cure"—J. J. Morton—Burt Kenney—Watson Sisters—Thomas Trio.

COLUMBUS, O.

Keith's—Dooley & Sales—Renee Florigny—Camilla's Birds—Doree's Celebrities—Joe Brown—Hill & Sylvan.

DETROIT, MICH.

Miles—Venita Gould—Mankitchi Troupe—Mr. & Mrs. Connelly—Smith & Austin—Chief Caupaulican.

DAYTON, O.

Keith's—"Corner Store"—Frances Kennedy—Dave Roth—Fern & Davis—Bailey & Cowan.

ERIE, PA.

Colonial—Fantasia—Davis & Stafford—Stan Stanley Trio—Martelle.

GRAND RAPIDS, MICH.

Empress—Margaret Young—June Salmo—Leavitt & Lockwood—Miller & Lyles—Everest's Monkeys—Clark's Royal Hawaiians.

INDIANAPOLIS, IND.

Grand—Alfred Bergen—Emmet Devoy & Co.—Olga Mishka Co.—Whitfield & Ireland—Jack & Foris—Sig Frans Troupe.

MONTREAL, CAN.

Orpheum—Meriam's Dogs—Lewis & White—Joan Sawyer & Co.—Lohse & Sterling—Alexander O'Neill & Saxton—Montgomery & Perry.

PITTSBURGH, PA.

Keith's—Sam Mann & Co.—Hans Kronold—Comfort & King—Bessie Clayton & Co.

PROVIDENCE, R. I.

Keith's—Jack Lavier—Will J. Ward & Girls—Marie Fitzgibbons—Dickinson & Deagon—Salie Fisher & Co.—Blissett & Bestry—Moore & Whithead Co.

PHILADELPHIA, PA.

Keith's—Chas. Grapewin & Co.—Gautier's Toy Shop—Clark & Verdi—Knapp & Cornalia—Sylvia Clark—Four Nightingales—Lucille Cavanaugh Co.—Boudini Brothers.

ROCHESTER, N. Y.

Temple—Paul Dickey & Co.—Mrs. Campbell—Arnold & Florens—Travato—Greenlee & Drayton—Val & Ernie Stanton—General Pisano & Co.

TOLEDO, OHIO.

Keith's—Howard & Clark Revue—Nolan & Nolan—Ethel Hopkins—Vallecita's Leopards—Bert Fitzgibbon.

TORONTO, CAN.

Shea's—Kenny & Hollis—Rae E. Ball—Lee Kohlman & Co.—Little Johns—McMahon, Diamond & Chapman—Four Husbands.

WASHINGTON, D. C.

Keith's—Nora Bayes—Mullen & Coogan—Margaret Farrell—The Flemings—"Dream Fantasies."

YOUNGSTOWN, O.

Keith's—Violet MacMillan—G'Alido Randegger—Duffin & Redcay Troupe—Peacock Alley—Gaylord & Lancton—Alfred Latell—Four Haley Sisters.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Elsie Janis—Hassard Short—Anna Chandler—Bostock's Riding School—Senor Westony—Doc O'Neill—The Gaudsmiths.

Palace—Randall & Myers—"Holiday's Dream"—Adele Rowland—Herbert's Dogs—McConnell & Simpson—Calliste Conant—Brender, Fowler & Co.—Bernie & Baker.

CALGARY, CAN.

Orpheum—Nan Halpern—Deiro—McCarty & Faye—Kouns Sisters—"Act Beautiful"—Jean Adair.

DENVER, COLO.

Orpheum—Constance Crawley & Co.—Joe Towle—Eva Taylor & Co.—Three Bobs—Spencer & Williams.

DULUTH, MINN.

Orpheum—Emily Ann Wellman & Co.—Santos & Hayes—Burt Johnson Co.—Three Vagrants—Skating Bear—Raymond Wilburt—Arthur Deagon.

DES MOINES, IA.

Orpheum—Lew Brice & Barr Twins—Willie Weston—Chung Hwa Four—"Vacuum Cleaners"—Ben Deely & Co.—Ruth Bros.—Hamilton & Barnes.

KANSAS CITY, MO.

Orpheum—Wm. Gaxton & Co.—Dunbar's Maryland Singers—Chas. Olcott—Alexander Kide—Dorothy Brennan—Bee Ho Gray & Co.—"The Headliners."

LOS ANGELES, CAL.

Orpheum—Mack & Walker—Wright & Dietrich—Kerr & Burke—David Saperstein—Mrs. Gene Hughes & Co.—Theodore Kosloff & Ballet—Five Nelsons—Bensee & Baird.

LINCOLN, NEB.

Orpheum—Leona LaMar—Kathryn Murray—Jane Courthouse & Co.—Cole & Denahy—Lovenberg Sister & Co.—Milton & Delong Sisters.

MINNEAPOLIS, MINN.

Orpheum—Hermine Shone & Co.—"Motor Boat-ing"—Golet Harris & Morey—Asah Troupe—Ray Snow—Bert Hughes & Co.—Williams & Wolfus.

MILWAUKEE, WIS.

Orpheum—Toots Paka & Co.—Parish & Peru—Lambert & Ball—Tennessee Ten—DeLeon & Davies—Harriett Remple & Co.—Rowley & Young—Hanlon & Clifton.

MEMPHIS, TENN.

Orpheum—"Liberty Affaire"—Connell & Craven—Haruko Anuki—Regal & Bender—Pistel & Cushing—Ruth Royce—Herbert Lloyd.

NEW ORLEANS, LA.

Orpheum—McIntyre & Heath—Joie Heather & Co.—Arthur Sullivan & Co.—Medlin, Watts & Townes—Harry Hines—Frank & Toby.

OMAHA, NEB.

Orpheum—"America First"—Bert Melrose—Huford & Chain—Allen & Francis—Rita Boland—ElCleve & O'Connor—Hazel Moran.

OAKLAND, CAL.

Orpheum—Jessie Husley & Co.—Wm. Ebs & Co.—Norwood & Hall—Chas. Howard & Co.—Mang & Snyder—Frank Hartley—Princess Kalama Duo.

PORTLAND, ORE.

Orpheum—Eddie Foy & Family—Libonati—Klitter, Hawley & McClay—Gonne & Alberts—Fern, Rigelow & Mehan—Saunders' Birds—Lillian Fitzgerald.

ST. LOUIS, MO.

Orpheum—Robt. Edison—Harry Fox—Connelly & Wenrich—Clifford & Wills—Elsie Ruegger—Gould & Lewis.

ST. PAUL, MINN.

Orpheum—"Rubeville"—Harry Carroll—Patricia & Myers—Winona Winters—Harold DuKane & Co.—Lucille & Cockle—"Hit the Trail."

SAN FRANCISCO, CAL.

Orpheum—Gus Edwards' Bandbox Revue—Santley & Norton—Jordan Girls—Frankie Heath—Marks Jungle Players—Diamond & Granddaughter—"The Night Boat."

SEATTLE, WASH.

Orpheum—"Submarine F7"—Nina Payne & Co.—Georgie Earle & Co.—Milo—Hughes Musical Trio—Brown & Spencer—Gallagher & Martin.

SALT LAKE CITY, UTAH.

Orpheum—Billie Reeves & Co.—D'Avigneau's Chinese Duo—Clara Howard—Frits & Lucie Bruce.

VANCOUVER, CAN.

Orpheum—Trixie Friganza & Co.—Arthur Havel & Co.—Wood & Wyde—Aveling & Lloyd—Roland Travers & Co.—Betty Bond.

WINNIPEG, CAN.

Orpheum—Sophie Tucker & Co.—Frank Westphal—Tower & Darrell—Bert Baker & Co.—Hooper & Marbury.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Mullaly & White—Mortimer Sisters & Watson—McGowan & Gordon—Nine Little Rubens—Vess Ossman—Gordon Eldred & Co.—Brit Wood. (Last Half)—Helen Jackley—Brown & Jackson—Brown & Evans—Three Peroness—Leonard & Dempsey—Bruce, Duffett & Co.—Thos. Potter Dunne.

Boulevard (First Half)—Three Gowell Bros.—Challis & Lambert—Lulu's Friend—Eddie Foy—College Quintette. (Last Half)—The Parshleys—Lewis & Hart—Frankie Rice—Tom & Stasia Moore—Ham Tree Mule.

Avenue B. (First Half)—Lane, Plant & Timmons. (Last Half)—Dolce Sisters.

Greely Square (First Half)—Bert & Vera Morrissey—Green & Parker—Willie Holt Wakefield—Belle & Mayo—Great Santell. (Last Half)—Challis & Lambert—Billy Devere—"Lulu's Friend"—Wells, Norworth & Francis—Jolly Johnny Jones.

Delancey Street (First Half)—Esmeraldo—McFadden & Brown—Barber, Thatcher & Co.—Leonard & Dempsey—Raymond & Caverly—Peggy Brooks—Judge & Gail. (Last Half)—Bosley & Griffith—Connors & Edna—"Don't Lose Your Nerve"—Lee & Bennett—Vess Ossman—Raymond & Caverly—Keelers.

Lincoln Square (First Half)—Bosley & Griffith—Elizabeth Mayne—Lee & Bennett—Edw. Farrell & Co.—The Leightons—Jolly Johnny Jones. (Last Half)—Selig & Allman—Adele Oswald—Billy Swede Hall & Co.—Fenton & Green—College Quintette.

National (First Half)—Helen Jackley—Lewis & Hurst—Adele Oswald—Rosalie DeVan & Co.—Wells, Norworth & Francis—Lillian's Dogs. (Last Half)—McFadden & Brown—Sadie Sherman—"Some Sleuth"—Four Volunteers—Judge & Gail.

Orpheum (First Half)—Avondas—Warner & Astor—Brown & Jackson—Marcelle Johnson & Co.—Billy Swede Hall & Co.—Burke & Harris—Three Peroness. (Last Half)—Mortimer Sisters & Watson—Great Santell—Edah Delbridge Trio—"When Women Rule"—Weber & Elliott—"Edge of the World."

Victoria (First Half)—Savannah & Georgia—Skipper & Kastrup—"When Women Rule"—Weber & Elliott—"Edge of the World." (Last Half)—Three Gowell Bros.—Elizabeth Mayne—Curry & Graham—"Children of France"—The Leightons.

BROOKLYN.

Bijou (First Half)—Florence Rayfield—Connors & Edna—"Children of France"—Fenton & Green—Ruth Howell Trio. (Last Half)—Shattuck—Hearn & Rutter—Green & Parker—Barber, Thatcher & Co.—Skipper & Kastrup—Willie Holt Wakefield.

DeKalb (First Half)—Hearn & Rutter—Sadie Sherman—"Don't Lose Your Nerve"—Four Volunteers—Ham Tree Mule. (Last Half)—Avondas—Savannah & Georgia—Marcelle Johnson & Co.—"The Neglect"—Belle & Mayo—"Lillian's Dogs."

Warwick (First Half)—Dolce Sisters—"Some Sleuth"—Clarence Wilbur. (Last Half)—Henry & Adelaide—Ben Harney & Co.—Mark Linder & Co.—Fulton (First Half)—The Parshleys—Curry & Graham—Bruce Duffett & Co.—Geo. Rosener—Edah, Delbridge Trio. (Last Half)—Warner & Astor—Nelson & Castle—Edw. Farrell & Co.—Lane, Plant & Timmons—La Petite Cabaret.

Palace (First Half)—Gertie DeMilt—Geo. Rosener. (Last Half)—Bob Carlin.

BALTIMORE, MD.

Hippodrome—Mary Donahue—Sampson & Douglas—Milloy & Douglas—Milloy, Keough & Co.—Dawson, Lanigan & Covert—Phunphlenda.

BOSTON, MASS.

Orpheum (First Half)—The Concertos—Rae & Wynn—Lloyd & Whitehouse—Bud & Nellie Helm—Crawford, Smith & Martelle—Oberndorf's Circus. (Last Half)—White & White—Fisher & Gilmore—"Lincoln of the U. S."—Lander Bros.—Five Williams.

St. James (First Half)—Tebow's Cats—"Lots and Lots"—Laurie Ordway—Prescotts. (Last Half)—Harvey DeVera Trio—Ethel Costello—Schrode & Beaumont Sisters—Demarest & Doll—Prescotts.

FALL RIVER, MASS.

Bijou (First Half)—White & White—Fisher & Gilmore—"Lincoln of the U. S. A."—Lander Bros.—Five Williams. (Last Half)—The Concertos—Bud & Nellie Helm—Lloyd & Whitehouse—Crawford, Smith & Martelle—Oberndorf's Circus.

NEWARK, N. J.

Majestic (First Half)—The Shattucks—Billy DeVera—Nelson & Castle—Frankie Rice—Tom & Stasia Moore—La Petite Cabaret. (Last Half)—Mullaly & White—Rosalie DeVera & Co.—McGowan & Gordon—Lew Wilson—Peggy Brooks—Ruth Howell Trio.

PROVIDENCE, R. I.

Emery (First Half)—Ethel Costello—Schrode & Beaumonts—Demarest & Doll—Harvey DeVera Trio. (Last Half)—Rae & Wynn—"Lots and Lots"—Laurie Ordway—Tebow's Cats.

SPRINGFIELD, MASS.

Broadway (First Half)—Harry & Myrtle Gilbert—B. Kelly Forrester—"Neglect." (Last Half)—Percy & Wilson—Nada Keser—"Hail for a Night."

TORONTO, CAN.

Yonge Street—Kimball & Kenneth—Rice & Newton—Townsend, Wilbur & Co.—Billy Small—Frear, Baggett & Frear.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Foy's Toy & Co.—Knowles & White—Geo. L. Graves & Co.—Jess & Milt Felber—Rosalie Stewart. (Last Half)—Berk & Broderick—Marie Sparrow—Scotfield & Martin—Bobbie Heaths 1917 Revue.

Plaza (First Half)—Jack Martin & Co.—Geo. Wilson—Tyler & Crollins. (Last Half)—Evans & Lloyd Co.—George Lima—Marriott Troupe.

HARTFORD, CONN.

Palace (First Half)—Joe Barton—Maud Rockwell—Scotfield & Martin—Winston Water Lions. (Last Half)—Wallace Galvin—Adams & Griffith—Winston Water Lions.

Poli (First Half)—Poli Hartford—Celina's Circus—Geo. Lima—Five Musical MacLarens—Abbott & White—Bobby Heath's 1917 Revue. (Last Half)—Foy Toy & Co.—Jim Dougherty—O'Gorman Girls—Walter Weems—Boganny Troupe.

NEW HAVEN, CONN.

Bijou (First Half)—Berk & Broderick—Martha Hamilton & Co.—Nora Allen—Fred V. Bowers Song Revue. (Last Half)—Wood & Lawson—"Some where in France"—Knowles & Whites—Celina's Circus.

SPRINGFIELD, MASS.

Palace (First Half)—Wood & Lawson—Marie Sparrow—Ed Esmond & Co.—Walters & Walters—Oh Jazz Band. (Last Half)—Yarasky Duo—Chas. Reiley—Geo. Graves & Co.—Harry & Grace Ellsworth—Worth Wayton Four—Stalley & Bierbeck.

SORANTON, PA.

Poli (First Half)—The Du Veas—Bell & Monte—Salome Park & Co.—Bernard & Scarth. (Last Half)—Cook & Ruthert—Hayes & Neal—Maud Durant & Co.—Eddie Borden & Co.—"Makers of History."

WATERBURY, CONN.

Poli (First Half)—Yarasky Duo—Chas. Reiley—Evans & Lloyd Co.—Adams & Griffith—Kimberly & Arnold—Stalley & Bierbeck. (Last Half)—Jack Martin & Co.—Tyler & Crollins—Nora Allen—Martha Hamilton & Co.—Walters & Walters—Rosalie Stewart—Oh Jazz Band.

WORCESTER, MASS.

Plaza (First Half)—Keeley Bros.—Jim Dougherty—Walter Weems—Marriott Troupe. (Last Half)—Five Musical MacLarens—George Wilson.

Poli (First Half)—Wallace Galvin—O'Gorman Girls—Harry & Grace Ellsworth—Boganny Troupe. (Last Half)—Joe Barton—Maud Rockwell—Abbott & White—Fredk. Bowers Song Revue.

WILKES-BARRE, PA.

Poli (First Half)—Cook & Rotherth—Hayes & Neal—Maud Durant & Co.—Eddie Borden & Co.—"Makers of History." (Last Half)—The Duveas—Bell & Monte—Salome Park & Co.—Bernard & Scarth.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—Buehla Pearl—Ash & Shaw—Rigoletto Bros.—Six Serenaders—Larson & Wilson.

CALGARY, CAN.

Pantages—McDermott & Wallace—Martyn & Florence—Hong Kong Mysteries—Frank Bush—Revue De Vogue.

DENVER, COLO.

Pantages—Abrams & Johns—Joe Roberts—"The Mimic World"—Smith & McQuire—The Lamplins.

EDMONTON, CAN.

Pantages—Ryan & Riggs—Mile. Therese & Co.—Honey Bees—West & Hale—Maurice Samuels & Co.

GREAT FALLS, MONT.

Pantages—Doris Lester & Co.—Pedrinia Monk—Winifred Gilfrain Dancers—Strand Trio—Four Casters—Harry Johnson.

KANSAS CITY, MO.

Pantages—"Women"—The Gascoignes—"Wanted—a Wife"—Rheingold & Kaufman—Lucy Lucier Trio.

LOS ANGELES, CAL.

Pantages—Claire & Atwood—Frank Morrell—Venetian Gypsies—Owen McGlenny—Reeder & Armstrong—Paula—Early & Laight.

MINNEAPOLIS, MINN.

Pantages—The Donals—Byal & Early—"Cycle of Mirth"—Van & Carrie Avery—Naynon's Birds—Bill Pruitt.

OAKLAND, CAL.

Pantages—Swor & McCormack—Four Roses—Harry Breen—"Little Miss Up-to-Date"—Octavia Handworth & Co.

OGDEN, UTAH.

Pantages (Three Days)—Gulliani Trio—Kane & Herman—Nelson & Nelson—Low Angeles Dancers—Godfrey & Henderson—Ahearn Troupe.

PORTLAND, ORE.

Pantages—The Boyds—Three Mori Bros.—Five Sullys—Willie Solar—Norine Coffey—"Winter Garden Revue."

SAN DIEGO, CAL.

Pantages—Leona Graham—Cusson Sisters—Moran & Weiser—De Vine & Williams—Harry Coleman—"The New Producer."

SALT LAKE CITY, UTAH.

Pantages—Reeder & Armstrong—Harry Coleman—"The New Producer"—Moran & Weiser—DeVine & Williams.

SEATTLE, WASH.

Pantages—The Youngers—Julia Curtis—"All Wrong"—Knight & Carlisle—"Dream of the Orient"—Hoey & Lee.

SPOKANE, WASH.

Pantages—Parsons & Irwin—"Fireweed Reverie"—Lord & Fuller—Wilson's Riding Lions—Wilson Bros.

SAN FRANCISCO, CAL.

Pantages—Chester & Gruber—"Girl from Starland"—DeMichelle Bros.—"Everyman's Sister"—"Miss

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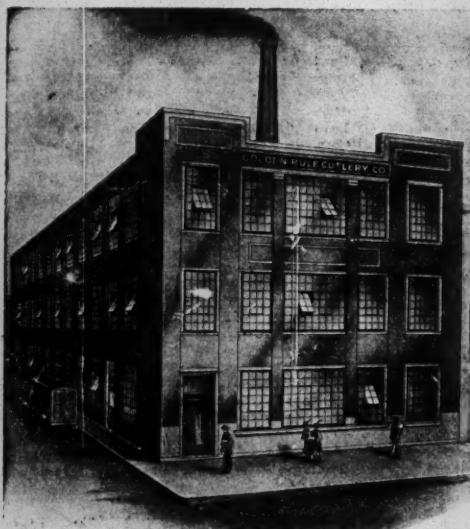
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DRAMATIC AND MUSICAL

Adams, Maude—Philadelphia, Pa., till Oct. 27.
Barton Mystery, The—Comedy, N. Y., Oct. 15.
"Beauty Shop"—Lexington, Ky., Oct. 11-13;
Owensboro, 18; Paducah, 19.
Bernhardt, Sarah—Auditorium, Chicago, Oct. 8-13.
"Business Before Pleasure"—Eltinge, New York, indef.
"Brat, The"—Lyric, Philadelphia, indef.
Boston English Opera Co.—Strand, Boston, indef.
"Claim, The"—Fulton, N. Y., indef.
"Cheer Up"—Hippodrome, indef.
"Come Out of the Kitchen"—Hollis, Boston, indef.
"Chu Chin Chow"—Manhattan O. H., Oct. 15, indef.
"Country Cousin"—Gaiety, N. Y., indef.
"Canary Cottage"—Olympic, Chicago, indef.
"Cheating Cheaters"—Garrick, Philadelphia, indef.
"De Luxe Annie" Booth, N. Y., till Oct. 15.
"Daybreak"—Harris Theatre, last week.
"Everywoman"—Russell Theatre, Ottawa, Can., Oct. 15-16; New Brockville, Ont., Can., Oct. 17; Kingston, Ont., 18; Belleville, Ont., 19; Peterboro, Ont., 20.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Freckles" (West)—Victor, Oct. 12; Driggs, 13; Rexburg, 15; Blackfoot, 16; Pocatello, 17; American Falls, 18; Oakley, 19; Twin Falls, 20; Mountain Home, 24; Boise, 25; Baker, Oregon, 27; Enterprize, 30.
"Furs and Frills"—Casino, N. Y., indef.
"Freckles" (Northern)—Kenmare, Oct. 16; Crosby, 17; Minot, 20; Williston, 22; Scooby, Montana, 24; Culbertson, 26; Poplar, 27; Arnegard, N. D., 29; Alexander, 30; Watford City, 31.
"Good for Nothing Husband" (Robert Sherman, mgr.), (Southern)—Columbus, Atlanta, Oct. 14-20.
"Good Night, Paul"—Loew's 7th Ave., Oct. 8-13.
"Good for Nothing Husband" (East)—Sunbury, Pa., Oct. 12; Bloomsburg, 16; Lebanon, Pa., 15; Mt. Coonnet, 16; Tower City, 17; Milton, 18; Lewistown, 19; Mt. Union, 20.
"Good for Nothing Husband" (West)—New Sharon, Ia., Oct. 11; Afton, 12; Lament, 13; Osceola, 15; Clarinda, 16; St. Joseph, Mo., 17; Holton, Kan., 18; Marysville, 19; Plattsmouth, Neb., 20; Tecumseh, 23.
"Girl Without a Chance"—(City Co.)
"Girl Without a Chance"—Parsons, Pa., Oct. 13; Boswell, 13; Frostburg, Md., 15; Thomas, W. Va., 16; Cumberland, Md., 17; Grafton, W. Va., 18; Johnstown, Pa., 19; Fairmont, W. Va., 18.
"Girl Without a Chance" (West)—Brookings, S. D., Oct. 13; Pamonia, 15; Dell Rapids, 16; Laverne, 17; Miller, 18; Pierre, 19; Rapid City, 20; Newall, 22; Lead, 24.
"Good Gracious Annabelle"—Standard, N. Y., Oct. 8-13.
"Have a Heart" (Eastern Co.)—Bijou, Bangor, Me., Oct. 12-13; Waterville, 15; Lewiston, 16; Dover, N. H., 17; Portsmouth, 18; Laconia, 19; Manchester, N. H., 20.
"Have a Heart" (H. W. Savage, mgr.)—His Majesty's, Montreal, Can., Oct. 15-20; Russell Ottawa, Pa., 22-23.
"Hamilton"—Knickerbocker, N. Y., indef.
"Here Comes the Bride"—Geo. M. Cohan's, New York, indef.
"Hitchy-Koo" (Hitchcock & Goetz, mgrs.)—44th Street, N. Y., indef.
"Honeymoon"—Lindsay, Oct. 12; Peterboro, 13; Hamilton, 16-17; Ottawa, 24-25.
"Ikey & Abey" Co. (Western) (George H. Bubb, mgr.)—Douglas, Oct. 11; Wheatland, 12.
"Jack O'Lantern"—Forrest, Philadelphia, last week.
"Judge of Zalema, The"—Grand, Chicago, indef.
"Knife, The"—Shubert, Boston, last week.
"Katinka"—Baltimore, Oct. 8-13.
"Love-O-Mike"—Wilbur, Boston, indef.
"Lombardi, Ltd."—Morosco, N. Y., indef.
"Land of the Free"—48th Street, indef.
"Leave It to Jane"—Longacre Theatre, indef.
"Lilac Time"—Park Square, Boston, 2 weeks.
Mack, Andrew—Shubert, Brooklyn, N. Y., Oct. 8-13.
"Maytime"—Shubert Theatre, indef.
"Man Who Came Back" (Wm. A. Brady, mgr.)—Princess, Chicago, indef.
"Marry's Ankle" (A. H. Woods, mgr.)—Bijou, N. Y., Oct. 8-13.
"Masquerader, The" (R. W. Tully)—Lyric, N. Y., Oct. 8-13.
"Million Dollar Doll, The" (Western, Norton & Bunnell, Inc.)—Revelstoke, B. C., Oct. 15; Kamloops, 20; Vancouver, 24-27; Everett, Washington, 31.
"Misalliance"—Broadhurst, N. Y., indef.
"Mother Carey's Chickens"—Cort, N. Y., indef.
Mantell, Robt. B.—Lewiston, Me., Oct. 11-12-13; Portland, 15-20.
"Miss Springtime"—Illinois, Chicago, Oct. 15, indef.
"The Natural Law" (Eastern, Chas. F. Mannville, mgr.)—Bowling Green, Ohio, Oct. 15; Wapakoneta, 16; Bellefontaine, 17; Marysville, 18; Lancaster, 19; Zanesville, 20; Middletown, 21; Lebanon, 22; Wilmington, 23; Athens, 25; Huntington, W. Va., 27; Charleston, 29; Gallopolls, Ohio, 30; Pomeroy, 31.

ROUTE LIST

"Nothing But the Truth" (with Max Fligman)—San Francisco, Oct. 20.
"Nothing But the Truth" (Anderson and Weber, Southern)—Pensacola, Oct. 12; Mobile, 13; New Orleans, 14-20.
"Nothing But the Truth" (Anderson and Weber, Eastern)—Jamestown, Oct. 12; Olean, 13.
"One Girl's Experience" (B)—Milwaukee, Wis., Oct. 7-13; Waukesha, 14; Oshkosh, 15; Appleton, 16; Greenbay, 17; Neenah, 18.
"One Girl's Experience" (A)—Unlontown, Oct. 13; Sistersville, W. Va., 15; Parkersburg, 16; Fairmont, 17; Vandergrift, 18; Beaver Falls, 19; McKeesport, 20; Maynesburg, 22; Butler, 23.
O'Hara, Flske—La Crosse, Wis., Oct. 12-13; Hibbing, Minn., 15; Virginia, 16; Duluth, 17; Superior, Wis., 18; Ironwood, Mich., 19; Iron River, 20.
"Out There"—Liberty, N. Y., indef.
"Our Betters"—Blackstone, Chicago, Oct. 8-21.
"Oh Boy"—LaSalle, Chicago, indef.
"Oh Boy"—Princess, New York, indef.
"Oh Boy"—Plymouth, Boston, indef.
"Pals First"—Illinois, Chicago, last week.
"Parlor, Bedroom and Bath"—Colonial, Chicago, indef.
W. B. Patton (Frank B. Smith, mgr.)—Iowa Falls, 13; Marshalltown, 14; Eldora, 15; Webster City, 17.
"Passing Show of 1917"—Winter Garden, New York, till Oct. 15.
"Peter Ibbetson"—Republic, New York, indef.
"Polly with a Past"—Belasco, N. Y., indef.
"Pom-Pom" with Mitzl Hajos (H. W. Savage)—Atlanta, Atlanta, Ga., Oct. 11-13; Montgomery, Ga., 15; Birmingham, 16; Greenville, Miss., 17; Greenville, 18; Memphis, Tenn., 19; Little Rock, Ark., 20; Hot Springs, 22.
Playshop Players—Philistine, Chicago, Oct. 8-20.
"Riveria Girl"—New Amsterdam, N. Y., indef.
"Rambler Rose" (Chas. Frohman, mgr.)—Empire Theatre, New York City, indef.
"Rescuing Angel, The"—Hudson, N. Y., indef.
"Red Clock, The"—Boston Opera House, Boston, Oct. 8-22.
"Saturday to Monday"—Bijou, N. Y., indef.
Skinner, Otis (Chas. Frohman, mgr.)—Powers, Chicago, indef.
"Scrap of Paper, A"—Criterion, N. Y., indef.
"Seventeen"—Stuart Walker Co.—Playhouse, Chicago, indef.
"Seven Days' Leave"—Majestic, Boston, indef.
"Tailor Made Man"—Cohan & Harris, indef.
"13th Chair"—Adelphi, Philadelphia, Oct. 8-13.
"13th Chair"—Garrick, Chicago, indef.
"There She Goes" (Harvey D. Orr, mgr.)—Wooster, O., Oct. 11; Salem, O., 12; Sharon, Pa., 13; Beaver Falls, Pa., 15; New Castle, 16; Meadville, 17; Franklin, 19; Oil City, 20.
"Tiger Rose"—Lyceum, N. Y., indef.
"Torches, The"—Hartford, Conn., Oct. 15.
"Turn to the Right"—Tremont Theatre, Boston, indef.
"Upstairs and Down"—Cort, Chicago, indef.
"Uncle Tom's Cabin" (Wm. Kibbie, mgr.)—Washington, Ind., Oct. 12; Evansville, 13; Vincennes, 14; Sullivan, 15; Linton, 16; Bloomington, 17; Brozile, 18; Terre Haute, 19-20.
"Uncle Tom's Cabin" Co. (Browning-Anderson-Lewis)—Youngsville, Oct. 12; Corry, 13; Union City, 15; Cambridge Springs, 16; Meadville, 17; Greenville, 18; Sharpsville, 19; Hubbard, 20; Nanpomp, 22; Bever, 23.
"Very Idea, The" (Messrs. Shubert, mgrs.)—Astor, New York City, indef.
"Wanderer, The"—Metropolitan Opera House, Philadelphia, limited engagement.
"Washington Sq. Players"—Comedy, indef.
"Yes or No" (Anderson and Weber)—Davidson, Milwaukee, Oct. 21; Metropolitan, St. Paul, 28; Metropolitan, Minneapolis, Nov. 4.
"Ziegfeld Follies"—Colonial, Boston, last 3 weeks.

BURLESQUE

Columbia Wheel

Al Reeves—Empire, Toledo, O., 8-13; Lyric, Dayton, O., 15-20.
Ben Welch—Des Moines, Iowa, 7-11; Gaiety, Omaha, 13-19.
Best Show in Town—Star and Garter, Chicago, 8-13; Gaiety, Detroit, 15-20.
Bowers—Gaiety, Boston, 8-13; Grand, Hartford, Ct., 15-20.
Burlesque Revue—Grand, Hartford, 8-13; Jacques, Waterbury, Ct., 15-20.
Burlesque Wonder Show—Jacques, Waterbury, 8-13; Cohen's, Newburg, N. Y., 15-17; Cohen's, Poughkeepsie, 18-20.
Bon Tons—Park, Bridgeport, Ct., 11-13; Colonial, Providence, 15-20.
Behman Shows—Gaiety, Montreal, Can., 8-13; Empire, Albany, N. Y., 15-20.
Broadway Follies—Gaiety, Pittsburgh, 8-13; Star, Cleveland, O., 15-20.
Bostonians—Gaiety, Toronto, Can., 8-13; Gaiety, Buffalo, 15-20.
Follies of the Day—Casino, Brooklyn, 8-13; Empire, Newark, N. J., 15-20.
Golden Crooks—Gaiety, St. Louis, 8-13; Columbia, Chicago, 15-20.
Hello America—Lyric, Dayton, O., 8-13; Olympic, Cincinnati, 15-20.
Harry Hastings—Casino, Phila., 8-13; Hurtig & Seamon's, New York, 15-20.

Hip, Hip, Hoorah—Gaiety, Buffalo, 8-13; Corinthian, Rochester, 15-20.
Howe, Sam—Casino, Boston, 8-13; Columbia, New York, 15-20.
Irwin's Big Show—Empire, Brooklyn, 8-13; Park, Bridgeport, Ct., 18-20.
Liberty Girls—Empire, Newark, N. J., 8-13; Casino, Philadelphia, 15-20.
Majestics—People's, Philadelphia, 8-13; Palace, Baltimore, 15-20.
Merry Rounders—Orpheum, Paterson, 8-13; Majestic, Jersey City, 15-20.
Million \$ Dolls—Gaiety, Washington, 8-13; Gaiety, Pittsburgh, 15-20.
Mollie Williams—Miner's, Bronx, New York, 8-13; Empire, Brooklyn, 15-20.
Marions, Dave—Majestic, Jersey City, 8-13; People's, Philadelphia, 15-20.
Maids of America—Hurtig & Seamon's, New York, 8-13; Layoff, 15-20; Orpheum, Paterson, 22-23.
Oh! Girl—Corinthian, Rochester, 8-13; Bastable, Syracuse, 15-17; Lumberg, Utica, 18-20.
Puss Puss—Columbia, Chicago, 8-13; Berchell, Des Moines, Iowa, 14-18;
Roseland Girls—Palace, Baltimore, 8-13; Gaiety, Washington, D. C., 15-20.
Rose Sydel's—Gaiety, Kansas City, 8-13; Gaiety, St. Louis, 15-20.
Step Lively—Bastable, Syracuse, 8-10; Lumberg, Utica, 11-13; Gaiety, Montreal, Can., 15-20.
Star and Garter—Columbia, New York, 8-13; Casino, Brooklyn, 15-20.
Sporting Widows—Gaiety, Boston, 8-13; Grand, Hartford, Ct., 15-20.
Social Maids—Layoff, 8-13; Orpheum, Paterson, 15-20.
Sight Seers—Olympic, Cincinnati, 8-13; Star and Garter, Chicago, 15-20.
Sam Sidman—Star, Cleveland, O., 8-13; Empire, Toledo, O., 15-20.
Spiegel's Revue—Cohen's, Newburg, N. Y., 8-10; Cohen's, Poughkeepsie, 11-13; Miner's, Bronx, N. Y., 15-20.
Some Show—Empire, Albany, N. Y., 8-13; Gaiety, Boston, 15-20.
Twentieth Century Maids—Gaiety, Kansas City, 15-20.
Watson's Beef Trust—Gaiety, Detroit, Mich., 8-13; Gaiety, Toronto, Can., 15-20.

AMERICAN WHEEL

American—Olympic, Philadelphia, 8-13; Majestic, Scranton, Pa., 15-20.
Army and Navy Girls—Grand, Trenton, N. J., 8-13; Gaiety, Baltimore, 15-20.
Aviators—Gaiety, Chicago, 8-13; Gaiety, Milwaukee, 15-20.
Auto Girls—Empire, Cleveland, 8-13; Park, Erie, Pa., 15-16; Ashtabula, O., 17; Youngstown, 18-20.
Broadway Belles—Empire, Hoboken, N. J., 8-13; Star, Brooklyn, 15-20.
Biff, Bing, Bang—Century, Kansas City, 8-13; Standard, St. Louis, 15-20.
Cabaret Girls—Trocadero, Philadelphia, 8-13; South Bethlehem, Pa., 15; Easton, 16; Wilkesbarre, 17-20.
Charming Widows—Victoria, Pittsburgh, Pa., 8-13; Penn. Circuit, 15-20.
Darlings of Paris—Savoy, Hamilton, Can., 8-13; Cadillac, Detroit, 15-20.
Follies of Pleasure—Gaiety, Baltimore, 8-13; Trocadero, Phila., 15-20.
Forty Thieves—Empire, Chicago, 8-13; Majestic, Indianapolis, 15-20.
French Follies—Wilkesbarre, 10-13; Empire, Hoboken, 15-20.
Gay Morning Glories—Majestic, Scranton, 8-13; Binghamton, N. Y., 15-16; Oswego, 17; Niagara Falls, 18-20.
Grown Up Babies—Gaiety, Minneapolis, 8-13; Star, St. Paul, 15-20.
Girls from Follies—Oswego, 10; Niagara Falls, 11-13; Garden, Buffalo, 15-20.
Girls from Joyland—Olympic, New York, 8-13; Gaiety, Philadelphia, 15-20.
Hello Girls—Penn. Circuit, 8-13; Grand, Trenton, N. J., 15-20.
Innocent Maids—Warburton, Yonkers, N. Y., 8-10; Hudson, Schenectady, 11-13; Holyoke, Mass., 15-17; Springfield, 18-20.
Jolly Girls—Open, 8-13; Lyceum, Columbus, O., 15-20.
Lid Lifters—Gaiety Milwaukee, 8-13; Gaiety, Minneapolis, 15-20.
Lady Buccaneers—Standard, St. Louis, 8-13; Englewood, Chicago, 15-20.
Mischief Makers—Gaiety, Brooklyn, 8-13; Yonkers, N. Y., 15-17; Schenectady, 18-20.
Military Maids—Open, 8-13; Gaiety, Kansas City, 15-20.
Monte Carlo Girls—Star, Brooklyn, 8-13; Gaiety, Brooklyn, 15-20.
Mile-a-Minute Girls—Lyceum, Columbus, 8-13; Court, Wheeling, W. Va., 15-17; Grauk, Akron, O., 18-20.
Orientals—Garden, Buffalo, N. Y., 8-13; Star, Toronto, Ont., 15-20.
Pacemakers—Ashtabula, O., 10; Park, Youngstown, 11-13; Victoria, Pittsburgh, 15-20.
Pat White's—Star, St. Paul, Minn., 8-13; open, 15-20; Gaiety, Kansas City, 15-20.
Parisian Flirts—Majestic, Indianapolis, 8-13; Terre Haute, Ind., 14; open, 15-20.
Review of 1918—Court, Wheeling, 8-10; Grand, Akron, O., 11-13; Empire, Cleveland, O., 15-20.
Record Breakers—Howard, Boston, 8-13; New Bedford, Mass., 15-17; Worcester, 18-20.
Social Follies—Holyoke, 8-10; Springfield, 11-13; Howard, Boston, 15-20.
Some Babies—New Bedford, 8-10; Worcester, 11-13; Olympic, New York, 15-20.
Speedway Girls—Cadillac, Detroit, 8-13; Gaiety, Chicago, 15-20.

Tempters—Star, Toronto, Can., 8-13; Savoy, Hamilton, Can., 15-20.
Whirly Girls—Englewood, Chicago, 8-13; Empire, Chicago, 15-20.

PENN CIRCUIT

Monday—Newcastle, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.
Saturday—Reading, Pa.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Austin, Mildred, Musical Comedy (Star)—Louisville, Ky., indef.
Aborn Opera Co.—Pittsburgh, Pa., indef.
Baker Stock Co.—Portland, Ore., indef.
Bunting, Emma, Stock Company—Grand Opera House, San Antonio, Tex., indef.
Byers Stock Co.—Goodland, Kan., Oct. 8-13; Aberlin, 15-16-17; Alemena, 18-19; Republican City, 20.
Bishop Players—Oakland, Cal., indef.
Blaine's, James, Players—Saskatoon, Can., indef.
Burnes, Melville—Northampton, Mass., indef.
Cooper Baird Co.—Zanesville, Ohio, indef.
Crown Theatre Stock Co. (E. W. Rowland, Sr.)—Chicago, indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Texas, indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Dubinsky Bros.—Kansas City, indef.
Enterprise Stock Company (Norman Hillyard, mgr.)—Chicago, indef.
Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elitch Stock Co. (Elitch Gardens)—Denver, Colo., indef.
Elbert & Getchell Stock—Des Moines, Ia., indef.
Erie, Ira, Stock—Waco, Tex., indef.
Felder, Frank, Stock—Elmira, N. Y., indef.
Felber & Shea Stock—Canton, Ohio, indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Gordiner Bros., Stock—Ft. Dodge, Ia., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Graham, Oscar, Stock Co.—Thurber, Tex., 11; De Leon, 12; Whitney, 13; Clifton, 15; Gatisville, 16; McGugler, 17; Mt. Calm, 18; Coolidge, Texas, 19; Northan, 20.
Glaser, Vaughn, Stock—Detroit, Mich., indef.
Holmes, W. Hedge—Troy, N. Y., indef.
Howard, George Stock Co.—Vancouver, B. C., Can., indef.
Hippodrome Stock Co.—Hippodrome, Oakland, Cal., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Kenyon Stock Co. (Ferry L. Brott, mgr.)—Kenyon, Pittsburgh, indef.
Knickerbocker Players—Philadelphia, indef.
Katzes, Harry Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkesbarre, Pa., indef.
Lakeside Mus. Comedy Co.—Denver, Colo., indef.
Lieb, Harris, Stock Co.—Wilson, Chicago, indef.
Lewis, Jack X., Stock (W. W. Richards, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lillem, Ed. Clark Stock—Chester, Pa., indef.
Levy, Robt.—Lafayette, N. Y. C., indef.
Levy, Robt.—Washington, D. C., indef.
Miller & Ball Stock Co.—Steuenville, N. Y., indef.
Moses & Johnson Stock—Patterson, N. J., indef.
MacLean, Pauline, Stock (W. W. Richards, mgr.)—Samuel's Theatre, Jamestown, N. Y., indef.
Modern Players—Eabst, Milwaukee, Wis., indef.
Marcus Musical Stock Co.—New Bedford, Mass., indef.
Morosco Stock—Los Angeles, indef.
Manhattan Players—Danville, Pa., week Oct. 8.
Mills, E. C.—Oklahoma, Okla., indef.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
Orpheum Players (Geo. Ebey, mgr.)—Oakland, Cal., indef.
Oliver, Otis, Players—El Paso, Texas, indef.
O'Neill, Wm.—Manchester, N. H., indef.
O'Hara-Warren-Hathaway's—Brooklyn, indef.
O'Connell, J. F., Stock—Halifax, N. S., indef.
Poll, Stock—Bridgeport, Conn., indef.
Poll, Stock—New Haven, Conn., indef.
Packard-Jay—Jersey City, N. J., indef.
Phelan, E. V.—Lynn, Mass., indef.
Shubert Stock—St. Paul, Minn., indef.
Somerville Theatre Players—Somerville, Mass., indef.
Shannon Stock Co.—Hillsboro, Oct. 8-13.
Spencer, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Savidge, Walter, Players—Concord, Mo., Oct. 8-13.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson Co.—Haverhill, Mass., indef.
Third Avenue Stock (Frank Doran, mgr.)—Third Ave. Theatre, New York City, indef.
Van Dike & Baton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Vollman, E. H., Stock—Stockton, Cal., indef.
Vollman, Salt Lake City, Utah, indef.
Williams, Ed., Stock—Kokomo, indef.

(Continued on Page 38)

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Ayres, Chas. D.	Demarest, B. H.	Fields, Norman R.	ton	Morgan & Nelson	Sterrett, Lee
Baker, Wm.	Dinkins, Sonnie	Fox & Mayo	Kearney, J. T.	Milton, Geo. W.	Symonds, Jack
Baroff, Sam	De Vinti, Vinton	Feldman, Joe	Kitter, Hal	Marcell, Irving	Steppe, Harry
Baroff, Irving	De Vere, Mitty	Gordon, Gus	Keith, Lester	Newman, C. F.	Stanley, Stan
Bliss, Jas.	Denney, R. W.	Gilbert, Billy	Kline, Jack	Swens, Jas. N.	Smith, Will N.
Bertrand, Frank	Dempsey, J. L.	Grandi, Robt.	Lester, Chas.	Pisano, G.	Strongheart, Geo.
Billings, J. J.	Dove, Johnny	Gilmore, Paul	Lee & Roy	Platzer, Jack	Taylor & Coleman
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Bull, Harold E.	Fields, W. C.	Hart, Henry T.	Lytton, Louis	Paramount Four	Willard, E. H.
Bartlett, Wm.	Flynn, Jos. F.	Huntley, J. H.	Lyle, Cecil W.	Reilly, Jas.	Whitney, H. S.
Carr, Henry	Forrest, B. Kelly	Innes, Fredk.	Lowry, Jack	Rodgers & Marvin	West, Henry
Collins, Arthur	Flynn, Joe	Ingram, H.	Lockhart, Harry	Russell, Lewis L.	Wert, Clarence
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Brunt, Nina	Dupree, Lee	Kingsley, Anna	Osborne, Miss J.	Stafford, Dicie	Worth, Charlotte
Cotton, Lucy	Daniels, Lola	Keen, Helen	Opel, Blanche E.	Stanley, Florence	Wayne, Ethel
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WORKSHOP TO GIVE "BARBARIANS"

GREENWICH, Conn., Oct. 4.—Arrangements have been completed whereby the Theatre Workshop will give regular monthly performances. Rita Wellman's comedy, "Barbarians," will be the initial bill. A movement has been started here for the establishment of an Art Theatre where performances will be given by professional and amateur players.

IVAN CARYLL INJURED

Ivan Caryll, the English composer, who came to this country in the interest of "Jack o' Lantern," injured his leg one day last week in alighting from a motor car. In getting out he gave his leg a bad wrench, straining the ligaments. He is able to be about, but it will be several days before he can walk without limping. He is to aid in the rehearsals.

DEATHS OF THE WEEK

HERMAN LEDDY, a vaudeville actor, died on Friday at his home, 50 Johnson street, Brooklyn. He was born in Brooklyn forty-two years ago.

DOLLY TESTER, formerly a London Music Hall artist, died recently at Forfarshire, Scotland. In 1884 she was married to the grandson and heir of the Marquis of Ailesbury and retired from the stage when her husband succeeded to the title.

DANIEL LANDRY, for many years connected with the business staff of the Opera House, at Lawrence, Mass., died Oct. 4, in that city at the home of his sister. His wife, professionally known as Pauline Saxon, and two children, survive him.

ALAN MUDIE, well known here for his work in musical comedies, was killed in action September 20 on the West front in Flanders. The deceased had played leading roles in support of Julia Sanderson, Hazel Dawn, Ina Claire and other stars.

EDWARD DOYLE, advance agent and business manager, died October 2 in the Hotel Grenobles, New York, from heart failure. The deceased, who was about forty-five years of age, had, for several years been chiefly in the employ of Wm. A. Brady and the Shuberts. Last season he was business manager for Grace George.

MME. EMILE GREY, harpist, died last week at her home in this city and was buried Thursday from Winterbottom's Funeral Parlors. Mme. Grey played for several seasons in the Metropolitan Opera House orchestra and, before coming to this country, had been harpist at Covent Garden and Her Majesty's Theatre, London, Eng.

EDMUND F. KREYER, died recently at the Woodlawn Hospital, Chicago, aged fifty-eight years. He was born in Germany, coming to America with his parents in his tenth year. He was a gifted cornetist and was with Government Bands for many years. He was also an actor of ability and long experience. He was for years connected with the Jennie Halman Co., Otto H. Krause, Noble Bros., and the Lincoln J. Carter attractions. He leaves a widow and one son. He was buried in Forest Home Cemetery, Chicago, Ill.

EVIE GREENE, according to information received last week, died several weeks ago at her home in Southsea, Eng. The deceased was well known in England as a musical comedy star. Among the musical productions in which she appeared in the leading roles were "Floradora," "Kitty Grey," "The Country Girl" and "The Duchess of Dantzic." In the last named of which she made her American appearance in 1905 at Daly's Theatre. Miss Greene was the wife of Commander Ernest Kennaway Arbuthnot, R. N., who is on active service.

MAMIE MILLAGE, well known on the stage for thirty years as a delineator of Irish characters, died last Friday at her home in this city, aged forty-six years. The deceased, who went on the stage as a

young girl, had appeared in stock and in vaudeville in the leading cities of the United States. Her last appearance was made at the Greenpoint Theatre in "The Diamond Necklace," a dramatic sketch. She is survived by her husband Charles Baskerville, who was playing with Charles B. Mack in "A Friendly Call" at Tacoma, Wash., when he learned of her death. The remains were taken to the Campbell Funeral Church, where services were held.

MRS. CORNELIA CARROLL, wife of Wm. Carroll, a clown with Ringling Bros. circus the past several seasons, died suddenly at her apartments in the Savoy Hotel, Washington, D. C., Sept. 20, from acute indigestion and heart trouble. Mr. Carroll was notified while with the show at El Paso, Texas, and left at once for Washington. Deceased was a daughter of the once famous circus proprietor and bareback rider, Horace M. Smith. She, with her sister, Mrs. Laura Mace, wife of Al Mace, were well known in circus and theatrical circles a few years ago, having appeared as riders, dancers and actresses through the country. The funeral was attended by hosts of friends and relatives. Interment was in Washington, D. C.

B. FRANK FORBES, a comedian and dramatic actor, died on Sept. 21 in Brook's Memorial Hospital, Dunkirk, N. Y., following an operation for hernia.

Of late years he had been working in vaudeville and dramatic companies with his wife, Hope Carlisle, but had, early this year, retired from the show business and located in Fredonia, N. Y., taking over his father's business. Interment was made in Forest Hill Cemetery, Fredonia.

Mr. Forbes was at one time a member of the team of Forbes and Forbes a black-face act that played from coast to coast. He was also with Mayme Gehrue in her act "June" and during the Pan-American Exposition in Buffalo appeared the entire season with Billy B. Van's company presenting "The Devil's Daughter" at the old Cort Street Theatre.

ANNA ROBINSON, formerly a well known stage beauty, died last Friday in the Manhattan State Hospital for the Insane on Ward's Island, aged forty-six years. The deceased made her stage debut in the ingenue role in "Shenandoah," under Charles Frohman's management. Later, she appeared in Hoyt's "A Trip to China-town" and "A Temperance Town," and also in "The Governor of Kentucky." She went to England about seventeen years ago where she was reported to be engaged to the Duke of Manchester. Later, in Paris, Fr., the late King Leopold of Belgium became infatuated with her. In 1905 she was married to James Harry St. Clair Erskine, Lord Rosslyn, whom she divorced two years later. She is survived by a brother and a sister. The funeral services were held Saturday and interment was in Woodlawn Cemetery.

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A New Melodrama in 3 acts by Owen Davis and
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TO PUBLISHERS. CASH OR ROYALTY.

Columbia's Sons—The Boys of '17—Farewell, Mother—Uncle Sam's Wedding—Just One Flag—Hear the Tramp Tramp Tramp of the Soldiers—Some Father's Boy and Some Mother's Son—The Girl That Was True—Uncle Sam I'll Fight and Die for You—The Flag of Liberty—Hurrah for the Flag—Throw Me a Good Night Kiss—Viva La France—There is No Boundary Now—Because We're Here—We'll Stand by Uncle Sam—A Soldier's Farewell—The Dearest Flag—The Lonely Hour—My Lad Have You Heard the Bugle Call—It Is Not What You Used to Be It's What You Are Today—Old Glory—Over the Top—Memories of Loved Ones—There's a Place for Us All O'er the Sea—When Democracy Shall Dominate Berlin—A Honolulu Zephyr—Our Own Red, White and Blue—The Boys of Today—Kiss Me Good-Bye, Dear—The Call of the Flag—The Boys in Khaki—To France Boys to France With Uncle Sam—You're the Only Little Girl I Really Love—If I Could Live My Life Again—The Boys of U. S. A.—The Sammys—We Are Boys of U. S. A.—My Marguerite—Give Us a Hand Grenade—Good Night Kaiser—Are You Going to Let the American Soldiers Fight It Alone—Heart of Love—Our Flag—On to France—Good Bye My Little Glory—What Uncle Sam Told Kaiser Bill—My Soldier Laddie—The Khaki Boys of U. S. A.—Our Boys at the Front—Oh Where Are the Boys in Brown Tonight—The U. S. Flag—Teeth and Toe Nails for Uncle Sam—When Uncle Sam Gets Ready—Honor the Red, White and Blue—Good-Bye, Soldier Boy—Liberty—Uncle Sammy's Boys—America and You—We're Going Uncle Sammy—I'm a Sammie of the U. S. A.—Now's the Time to Be a Soldier Lad—Honolulu, I'm Coming Back to You—When Uncle Sammy Calls We'll Be True—A Letter from the Boy in the Army—When Our Sammys March With Pershing Across the Sea—Marching on the Road to Glory—Good-Bye, My Soldier.

SUITE No. 307, 1433 BROADWAY, NEW YORK.

I WANT A THEATRE IN A LIVE TOWN

Theatre around 1,000 capacity, ground floor, in good condition, equipped to play anything, that would have good possibilities if handled by a live, hustling and experienced man. Will lease, handle on percentage or salary and guarantee to put it over, if it has a chance in the world. Refuse to bother with impossible dead ones. Excellent references. Please state full particulars. C. W. L., Gen. Del., Sharon, Pa.

AIDA LAWRENCE

Closing third and final engagement under Halton Powell management. Versatile, any dialect, habits, ability, wardrobe, study, appearance. A1 heavies, characters, etc. Oct. 14, Oskaloosa; 15, Centerville; 17, What Cheer; 18, Newsharon, All Iowa; then Revere House, Chicago, Ill.

STOCK NEWS

(Continued from Page 13)

BALDWIN ROSTER CHANGES

DULUTH, Minn., Oct. 3.—There have been several changes recently in the personnel of the Walter Baldwin Stock Company here, H. K. Hack joining for leads; Frank Morris, for juveniles; William Yule, for characters, and Elroy Ward, for heavies.

BLANCHE FREDERICI TAKES HOUSE

NORTHAMPTON, Mass., Oct. 6.—Blanche Frederici, of the Northampton Players, at the Academy here, has taken a house and will have her family with her for the season.

JEAN BEDINI'S

ENTERPRISES:

"Puss-Puss"
"Forty Thieves"

I rresistible M arvelous
R adiant E ntertaining
E ntrancing A gile
N atural R efined
E verlasting A musing
"SPORTING WIDOWS"

HOLDEN GRAHAM
ARTISTIC BITS OF VERSATILITY.
FEATURING AMERICA'S GREATEST LADY DANCER.
DIRECTION NORMAN JEFFERIES

WANTED QUICK

A1 Rube Comedian and Character Actor. Must sing. Play star part in vaudeville sketch. Booked. Open next week. Write immediately or phone 6336 Bryant. JOHN RINEHART, 452 W. 44th St., New York City.

WANTED

Heavy Man, character woman, agent, piano player, vaudeville team that can act; second woman; people that can do specialty preferred. Write age, weight, height, salary. Mail photo to R. W. MARKS, Perth, Ontario.

WANTED

LADY MUSICIANS and CHORUS GIRLS
Steady work, sure salary, tabloid show. State age, height, weight and lowest salary.
MUSICAL WALKER
Plaza Theatre Augusta, Ga.

WANTED FOR THE COWBOY GIRL

ACTORS AND MUSICIANS. Woman for LEAD. Man for BLUE SHIRT LEAD. Heavy Man. MUSICIANS WHO DOUBLE STAGE OR ORCHESTRA. Piano Player to double anything in Band. One night stands, pay own. State salary and if you do SPECIALTY. WANT A GOOD AGENT who can wild-cat and paste. Must join Oct. 25. Address WHAPLES & MITCHELL, 48 Henry St., New Haven, Conn. Tickets to those we know.

THE PELHAMS WANT

People in all lines with refined specialties for rep., also stock; two bills a week. Quick, sure study. Booze and misrepresentations closed on the spot. Open Oct. 29th. Report 21st. Send photos. State correct address. Oct. 12th to 21st. THE PELHAMS, 60 South Mercer St., Greenville, Pa.

INVESTMENT OPPORTUNITY

WE OFFER a very attractive opportunity to an actor or actress with wide acquaintance to earn a good income during spare time placing high-grade investment securities and at the same time learn the investment business. No capital required but must furnish highest references.

WM. P. TROTH

10 Wall Street New York
INVESTMENTS

WANTED: STOCK LOCATION

for HOMAN'S MUSICAL REVUE, A-1 MUSICAL COMEDY. Prefer city, one bill a week. Size of stock to meet your demand.

WANTED—TIME. Mgrs. in New York State, New England and Pa. Can offer you TWO A-1 14 people Musical Tabs. Both shows up in 6 bills. Complete Scenic Equipment. Money making tabs. Write or wire. Open time. Your best terms.

WANTED—For A-1 Dramatic Stock Playing Royalty Bills. City Stock Location. One Bill a week preferred.

WANTED to hear from stock people all lines. And also musical comedy people all lines. Including two bus. mgrs.

FOR SALE—Complete musical comedy equipment, including 21 hanging pieces, 450 costumes in sets of six and eight. Company working. Good investment for some live wire with capital.

Address for above AL. BECKERICH, Lyric Theatre, Jamestown, N. Y.

WANTED—Owing to Draft
End Man and General Comedian

First edition; eccentric dancer preferred, also FOUR DANCERS; must join immediately. Wire salary and experience.

AL. G. FIELD'S MINSTRELS,
AS PER ROUTE

SCENIC ARTIST AT LIBERTY

Play responsible parts; Draft exempt. Address

C. R. MONTGOMERY.

General Delivery, Wichita, Kans.

AT LIBERTY
WALTER C. ESMOND

Juveniles and Light Comedy. Appearance, Wardrobe and Ability for Permanent Stock Production or High Class Repertoire. Responsible Managers Only. Address Grand Hotel, Cedar Rapids, Iowa.

AT LIBERTY
Isabel C. Jackson George M. Hollobeaux

Feature Leads, Ingenue Type. Appearance, Wardrobe and Ability. Heavies and Some Leads. Appearance, Wardrobe and Ability. 5 ft. 11. 165 lbs.

Permanent Stock—Production or High Class Repertoire. Responsible Managers. Joint Engagement. Address 536 Gooding St., La Salle, Ill.

WANTED FOR THE MANHATTAN PLAYERS

Capable general business man with real specialties, owing to the draft; other people write or wire. This week Hughesville, Pa.; next week Berwick, Pa. PAUL HILLIS.

HILLMAN'S STOCK CO.

Wants good heavy and general business actor, tell all first letter. Weight, height, and age. Join on wire. F. P. HILLMAN, Friend, Nebr., Oct. 11-13; Brunning, Nebr., 15-17.

WANTED, DRAMATIC PEOPLE
ALL LINES, SPECIALTIES PREFERRED
FRANK CONDON, LAUREL, NEBR.WANTED QUICK—Join on "LET JIMMY DO IT"
Wire for

A real farce with Musical Numbers. A Real Comedian and Ingenue—with feature specialties, one single piece and one double. A tall, thin character woman—with a specialty. Character man (deacon type) with specialty. A large character woman for nigger mammy (with specialty). If character woman has child about 5 years old can use it. This is a real show; your specialties must be features—and will pay top salaries. Show goes East. Rehearsals Oct. 15th at Chicago. Opens Oct. 21st. Address HAL H. PLUMB, Saratoga Hotel, Chicago, Ill.

TENNEY A live wire vaudeville writer. "Plant" a Tenney Act, and you'll "raise" a route. He can give you the seeds to success. Write, call, phone, or wire; if you want an act, act now.
ALLEN SPENCER TENNEY, 1493 Broadway, New York City

BARNEY GERARD'S SMASHING SUCCESS "FOLLIES OF THE DAY"

ACCLAIMED BY PRESS, PUBLIC AND MANAGERS

Another Triumph for Gerard and Another Step Forward for Burlesque

The following excerpts are portions of lengthy criticisms, from the three leading theatrical organs of America.
Reviewed at Columbia, N. Y., Week Oct. 1.

VARIETY

In his 1917 edition of "Follies of the Day" Barney Gerard displays a spirit of progressiveness rather foreign to modern burlesque, a brand of progressiveness that could well be copied by his two score associates on the circuit.

Gerard has stepped away from the conventional burlesque production and instead of the too familiar first and second part, etc., etc., etc. The show should do business wherever it plays, for it will please the most skeptical. Following a string of particularly good shows, "The Follies of the Day" stands out among the two or three best to visit the Columbia so far this season. WYNN.

MORNING TELEGRAPH

BURLESQUE BRAND OF "FOLLIES" A GO.

Show at Columbia Has Great Cast, Chorus and Scenic Equipment. Barney Gerard Success.

By "UNO"

Barney Gerard scored still another wonderfully successful burlesque achievement Monday evening at the Columbia in his "Follies of the Day" show. The "Follies" is a great show with a great cast, a great chorus, also pretty scenery, exquisite costumes and everything that goes to make up a usual Gerard production success. Etc., etc.

CLIPPER

BARNEY GERARD'S "FOLLIES OF THE DAY" A SHOW TO REMEMBER

Barney Gerard's secret of success, in his latest offering of the "Follies of the Day" is that he is a producer of rare ability. He has given burlesque a show of distinct quality, with comedy, speed, production, pretty girls, costumes of unusual beauty, and not a line or action that is suggestive. His book is called "Oh! You Shakespeare." "The Follies of the Day" will rank with the best. It is a show to be remembered. S. R.

The consensus of opinion is that this is the best "Follies" Barney Gerard has ever produced. Some achievement when it is remembered the "Follies" has always been a great show since its first edition ten years ago.

The First and Original "Follies" In Burlesque

Week Oct. 8, Casino, B'klyn; Oct. 15, Miner's Empire, Newark; Oct. 22, Casino, Phila.; Oct. 29, Hurtig & Seamon's, N. Y. RESERVE SEATS NOW BY PHONE.

STARS OF BURLESQUE

BESSIE BAKER

SOUBRETTE

BROADWAY FROLICS

SID GOLD

2nd Season with Ben Welsh. Bigger Hit Than Ever. Vaudeville Next Season.

GEO. LEON

HAIR-LIP COMIC—SEASON 1917-1918 WITH FRED IRWIN'S MAJESTICS. FRED IRWIN AND SAM LEWIS DID IT.

FLORENCE ROTHER

PRIMA DONNA

MAIDS OF AMERICA

CORKSCREW SCOTTIE FRIEDEL

With \$1,000,000 Dolls

GEORGE BROWER

DOING A NEW STRAIGHT

SIM WILLIAMS' GIRLS FROM JOYLAND

GLADYS SEARS

Aviators

FLORENCE TANNER

The Girl With the Golden Voice, With 20th Century Maids

Direction Boehm and Richards

JULIETTE BELMONT

"Juliette," Gypsy Violinist—Ingenué

Direction, JACOBS and JERMON

20TH CENTURY MAIDS

JACK WOODS SISTERS OLGA

WITH AL REEVES BEAUTY SHOW

JOE WESTON—SYMONDS ALFARRETTA

MAIDS OF AMERICA

HURTIG & SEAMON'S NOW

SECOND SEASON

BILLY HARRIS

THE VERSATILE STRAIGHT

GIRLS FROM THE FOLLIES

"TINY" DORIS De LORIS

Mitey Dancer

Sim Williams' "Girls from Joyland"

EMMA KOHLER

BON-TONS CO.

The Prima Donna of Voice, Form and Class

Season 1917-18

Well—TOM ROBINSON

is back with us once more. Doing Irish with Girls from the Follies

MAE SHERIDAN

PRIMA DONNA

Mollie Williams' Own Show

Teresa V. Adams

Prima Donna with Hurtig & Seamon's "Whirlie Girlie Girls"

KATE PULLMAN

"WILDFIRE MISS"

FEATURED WITH ROSE SYDELL'S LONDON BELLES

BURLESQUE NEWS

(Continued from Page 15 and on Page 35)

**"STAR AND GARTER"
IS FINISHED SHOW
FROM START TO END**

The "Star and Garter Show" is a finished production, has a decidedly clever cast, a good book, wonderful costumes and tuneful music.

The offering is in two acts, with one scene in the first and six in the second.

"For Art's Sake" is the title of the first part, showing a reception room of a wealthy man's home. The scene is properly carried out, with statues about the place and paintings on the walls.

"Hingle Tingle" the second part is called. The six scenes are well offered and carry one onto the deck of an ocean liner, through the stateroom corridor, the destruction of the ship by a submarine, a Chinese tea garden on the Isle of Wha-Wha, and the city of Whang. All these scenes are beautifully presented, the costume effect blending with the situations. The scenery has been artistically painted and is well worth seeing. It would be hard to pick out the most elaborate one.

Don Clark, as Con Kidder, proves himself an excellent "straight." He is a hard worker, a corking good "feeder," a classy dresser and works up the situations for the comedians cleverly. He is only in the first act, but is very prominent all the time he is on.

The comedy is in the hands of two capable men, James Coughlin, who does a fine "rube" in the first act and an eccentric comedy part in the second, and Bert Rose, whose Hebrew role is a creditable piece of business. These men simply hand out one laugh after another.

Will Bovis is a dandy character man, assuming no less than three different characters during the performance, and handling them without a flaw.

Al Lawrence and Jess Weiss have small parts. Lawrence offered several singing specialties well. He has a good voice. Weiss is no mean dancer, which he proves in a specialty with Miss La Brack and again when leading a number.

The management has not alone a pretty prima donna, but one who can sing, in Florence Darley. Miss Darley is a new comer and a most welcome one. She renders her songs most pleasingly. Her costumes are beautiful and extremely pretty and match well with her pleasing personality.

Franky La Brack makes a big hit with her number. She puts them over with plenty of speed. They are well worth watching. She has lots of magnetism also, which oozes out over the footlights. Her lines are well read and she dances prettily in her specialty with Weiss, which is neat and well done. Her costumes were selected with taste.

Mae De Lisle handles the ingenue role splendidly. Her best work is in the second act, however, in which she does a character bit exceedingly well. As the wife of the Mandarin, her odd make-up and acting is out of the ordinary for burlesque.

There are a number of fast bits in the first part that are well worked up by Clark, Coughlin and Rose.

The chorus of twenty girls are a lively lot, full of action and ginger. They go through their numbers with plenty of speed and sing nicely.

The costumes of the production are above the average, are very artistic and the color effect is most satisfying. Much credit is due to Don Clark, who is responsible for the book and production.

Will H. Smith and Nat Osborne wrote the lyrics and music.

It is a show worth seeing and could be easily offered in any of the two-dollar houses. It's the goods. Sid.

JOE WEBER IS IN TOWN

Joe Weber is in town for a few days. He reports that business at the Hudson, Schenectady, and the Opera House at Plattsburg is very good. He is seeking several more houses.

**"MISCHIEF MAKERS"
HAS CATCHY MUSIC
AND MANY LAUGHS**

Fred Gerhardt's "Mischief Makers" is a good entertainment. It has plenty of catchy music, pretty girls and enough laughs for half a dozen shows.

Joe Freed and Charley Van Osten handle the comedy and have no trouble in getting laugh after laugh with the assistance of Joe Wilton, working straight. Two soubrettes are offered by the management, of two distinct and different types. Auralia Clark is a cute little miss, who just boils over with personality. Mabel Clark is the other and verges on a rough type of soubrette.

Stella Morrissey is a shapely prima donna who wears some pretty gowns and looks well in tights. Her numbers please. Johnny Crosby, an Italian, has a pleasing voice.

The show is in two acts, of four scenes with three in the first. A hotel lobby, a private hall in the hotel and roof garden are shown.

The second act is an exterior of a country home. The scenery, throughout, has been selected with care and is artistically designed.

The chorus is composed of a lively lot of girls who work well and are elaborately costumed.

Freed does a quiet eccentric "Dutch" very well. He has a catchy, funny laugh which he uses to advantage. He and Van Osten work nicely together, the latter doing an eccentric comedy character and getting plenty of amusement out of the part.

Joe Wilton, who is responsible for the production, proves himself a corking good "straight." He knows how to handle his lines. His impersonation of "Satan" is a fine piece of work.

Johnny Crosby is worth all they pay him and more. When he sang his two numbers Wednesday night, he stopped the show and the house was in an uproar. The audience made him take several encores with each.

Stella Morrissey leads her numbers with ease and works naturally. She has no trouble getting her numbers over. One of them, with several chorus girls stepping through a frame covered with paper, received a number of encores, as it is something out of the ordinary.

Auralia Clark, who was suffering with a cold and working under difficulties, won her share of applause with songs which were well rendered.

"Babe" Griffin, one of the members of the chorus, leads a number. This little girl knows how to put them over, as she was encoored several times.

There are many funny situations throughout the performance. Every scene and bit went over, thanks to the comedians and straight man. A "pick out" number, handled diplomatically by Wilton, was a big hit, the girls doing their parts well.

Francis Siddons did a neat toe dance and Van Osten and Clark a dandy singing, talking and dancing act. They have good material and have no trouble selling it. They do some fine dancing also which pleased the house. The crowd couldn't get enough of Johnny Crosby's singing.

The show pleases in every respect, and the crowded house that evening seemed to enjoy it. Sid.

WILL UNDERGO AN OPERATION

Ziada Barker, prima donna of Sim Willim's "Girls From Joyland" will close with the show at the Olympic this week. Miss Barker will leave at once for Chicago, where she will go to a hospital for an operation.

COLLINS CO. HELD OVER

NEWPORT NEWS, Va., Oct. 6.—Eddie Collins is appearing here at the head of a musical review at the Olympic. He and his company will be retained over another week.

STARS OF BURLESQUE



MAYBELLE GIBSON
LEADS.
WITH AL. REEVES' BEAUTY SHOW



ROSCOE AILS
Principal Comedian Irwin's Majestics

ARTHUR MAYER

Principal Comedian

Chas. Baker's Speedway Girls

MIDGIE MILLER

AND THE

CHUCK **Callahan Brothers** EMMETT

Featured with Spiegel Revue

That Little Fire Fly

FLOSSIE EVERETTE

Burlesque Revue

AFTER FIRST PERFORMANCE SIGNED WITH
JOHN G. JERMON FOR A TERM OF FIVE YEARS

CLIFF BRAGDON

PRINCIPAL COMEDIAN \$1,000,000 DOLLS.
THEY SAY I'M THE SPEEDIEST IN BURLESQUE.

FRANK O'NEIL

JUVENILE TENOR

With HASTINGS BIG SHOW

JOE LYONS

Singing—Dancing—Straight

"Darlings of Paris"

AUG. **LAIG and BEALL** HATTIE

STRAIGHT

SOUBRETTE

Feature Dance "Who Is She?"

Gay Morning Glories

J. B. CUNNINGHAM

JUVENILE STRAIGHT
"BARITONE SOLOIST"CHAS. BAKER'S
GAY MORNING GLORIES

VIDA SOPOTO

PRIMA DONNA

WITH WATSON'S ORIENTALS

MILDRED HOWELL

WINSOME SOUBRETTE

JACK REID'S RECORD BREAKERS

McINTYRE AND SHEAHAN

THE TALKING ACT THEY ARE TALKING ABOUT

With Mollie Williams' Own Show

LUCILLE AMES

Ingenue—Soubrette. With Personality and Ability

JACK REID'S RECORD BREAKERS—SEASON OF 1917-18

STARS OF BURLESQUE

A REVELATION IN BURLESQUE MATT KOLB

Principal Featured Comedian and Producer
"DARLINGS OF PARIS" AMERICAN WHEEL

ALTIE MASON

PRIMA DONNA

HUGHY BERNARD'S AMERICANS

PERCIE JUDAH

American Beauty of Burlesque Prima Donna "Some Babies" Still Leading as Usual

BOB BARKERS ZAIDA

Producer and Comedian

PRIMA DONNA

SIM WILLIAMS' "GIRLS FROM JOYLAND"

ADELE ANDERSON

PRIMA DONNA

FRED IRWIN'S BIG SHOW

KITTIE GLASCO

Ingenué of "Hello America"

Dollie CLIFFORD and GALLAGHER Daisy

Specialty

With Watson's Orientals

MABEL HOWARD

SOUBRETTE

INNOCENT MAIDS

FAY SHIRLEY

NEW TO BURLESQUE

PRIMA DONNA, GIRLS FROM THE FOLLIES

DAINTY BONNIE LLOYD

SOUBRETTE—GIRLS FROM THE FOLLIES Direction, ROEHM & RICHARDS

FRANK COOK

BEAU BRUMMEL

WITH SPORTING WIDOWS

COMEDIAN SAVO SPORTING WIDOWS

SAMMY EVANS

Hebrew Slide and Laugh

With Aviators

MAE EARLE

Ragtime Whistling Jim Girl

With Chas. Taylor's "Darlings of Paris"

HELEN ANDREWS

SOUBRETTE

FRED IRWIN'S BIG SHOW

STRAIGHT MAN JACK FAY THAT TALL FELLOW

DE LUXE

Max Spiegel's Social Follies

JENNIE ROSS

Soubrette with Army and Navy Girls

JIM I don't stop any show—I keep it going PEARL Irish Comedian with Army and Navy Girls Co.

BILLIE DAVIES

PRIMA DONNA

INNOCENT MAIDS

Glad to be featured with the greatest show on the American Burlesque Circuit, SIM WILLIAMS' Girls from Joyland, featured as

"Funny" Billy Gilbert

BEULAH KENNEDY

SOUBRETTE

SIM WILLIAMS' GIRLS FROM JOYLAND

DAN DEIHL

DOC. QUIGLEY'S COUSIN

THE RICHARD CARLE OF BURLESQUE

Sim Williams' Girls from Joyland

VIVIEN SOMERVILLE

INGENUÉ

HUGHY BERNARD'S AMERICANS

IDA NICOLAI

CHARACTERS

SIM WILLIAMS' GIRLS FROM JOYLAND

IRENE CHESLEIGH BON TONS

DORIS CLAIRE

SOUBRETTE, WATSON'S ORIENTALS

MAE DIX

SOUBRETTE WITH BILLY WATSON'S BURLESQUE WONDER SHOW

TEDDY RUSSELL

The Only Woman Producer in Burlesque

Management Strouse and Franklin

PRIMROSE SEMON

The American Girl

Featured with "Hello America"

Maud HAYWARDS In a

With Hurtig & Seamon's "Hello America"

DOLLY WEBB

Prima Donna

"Darlings of Paris"

Chas. VAN OSTEN and CLARK Auralla

COMEDIAN

SOUBRETTE

MISCHIEF MAKERS

VERA RANSDALE

Jack Singer's Versatile "Find" from the Coast

With Broadway Frolics

HARRY HARVEY

"Our Hebrew Friend"

This Season with Innocent Maids

HERMAN GIBSON

Big Surprise Next Season

AMBARK (BUMPSEY) ALI

Making Them Laugh with Mollie Williams' Own Show

"INNOCENT MAIDS" GOOD SHOW FOR THE AMERICAN PATRONS

The "Innocent Maids," presented by T. W. Dinkins and featuring Johnnie Jess, entertained patrons at the Gayety, Brooklyn, last week.

The show is in two acts, with an olio. "Elixir of Love" is the title of the first part, in which are a number of funny situations.

Johnnie Jess is seen in his familiar Irish character, which is extremely entertaining. He has a way of his own of doing a "fad," his delineation of the role being particularly true to the character.

Al. Bruce is doing an odd "Dutch" character on the style of the Goldberg cartoons. He handles the part nicely. His enunciation is very distinct, and he is a good foil for Jess.

Harry Harvey proves an interesting Hebrew. He delivers his lines well and never leaves the character.

Stephen Paul is a good "straight." He works nicely with the comedians and offers several numbers with success. Eddie Austin does a bell hop. While not a big part, he takes care of it.

Good-natured Billie Davis is the prima donna. She is a younger edition of May Irwin, with the same jolly way of handling her part and audience. She has plenty of personality, which reaches out

over the footlights. Carrying a little weight, she is more graceful and active than many half her size. She puts her numbers over in an easy fashion. Her costumes are pretty, an ostrich feathered one being a novel idea.

Mabel Howard handles the soubrette role well. Miss Howard doesn't do very much, but what she does is done well. She keeps things moving lively when on the stage and handles her several numbers with plenty of action.

Lucia Arnold makes a bright little ingenue who works hard, particularly when leading numbers. She looks very pretty from the front.

Blanche Rose, as a suffragette, does a nice bit of character work throughout the first act.

The chorus are a pretty lot of shapely girls who are not afraid to work and have many changes of attractive, pretty costumes. It is, in fact, one of the prettiest choruses seen so far at the Gayety. One girl leads a number which is not programmed, but which was deservedly enjoyed several times.

The bar bit done by Jess and Bruce, in which Bruce carries an array of drinks on a portable arrangement concealed beneath his vest, is a funny bit of business and well worked up. The "imagination" bit, by Jess and Bruce, worked out nicely, while the suffragette scene, with Jess, Bruce, Harvey, Paul, Misses Davies, Howard, Arnold and chorus, created a number of laughs.

WHEN PLAYING NEWARK STOP AT NOBLES

26 Rooms—European or American. Running Hot & Cold Water. Home Cooking. All Conveniences.
331 WASHINGTON STREET
Phone Market 8729.

JOE MARKS

Featured Comedian

WITH "BROADWAY BELLES"

NEXT WEEK—STAR, BROOKLYN

ALAMAC THEATRICAL HOTEL

Formerly the New Regent
JOS. T. WEISMAN, Proprietor

Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.

Theatrical Hostelry, Cafe and Cabaret

Union Help

(Member N. V. A. and Burlesque Club)

Best Bet on the Circuit

MEYERS and SELTZER, Proprietors ZEISSE'S HOTEL PHILADELPHIA

Where all Show People meet.
Best Home Cooking in Town.
Music Every Evening.
Pay Us a Visit.

KENSINGTON'S POPULAR THEATRICAL HOUSE MOTHER MATHERSON

1932 E. Cumberland St., Philadelphia

Around the Corner from Peoples Theatre

When Playing the Peoples Theatre, Philadelphia, STOP AT BUCKLEY'S 1912-14 E. Cumberland Street Half Block from Theatre Hot and Cold Water in Every Room European and American

STARS OF BURLESQUE

FLO DARLEY AND BOVIS WILL PRIMA DONNA CHARACTERS STAR and GARTER SHOW

SARAH HYATT PRIMA DONNA MONTE CARLO GIRLS

Mlle. ADELAIDE (ANNETTE WALKER)

VIOLINIST HARRY HASTINGS BIG SHOW

Have been in five Broadway productions. Last season principal comedian "Very Good, Eddie." This is the first time I have ever been in show business.

HARRY COLEMAN

Worrying "Bluch" Cooper

ELLIOTT and DOLLS (JOHNNY) (BABA MARION and TESS DE COSTA) WITH MONTE CARLO GIRLS

GRACE PALMER First Season in Burlesque Prima Donna—Million Dollar Dolls

SKATING DAN MURPHY Direction, JACOBS and JERMON WITH BURLESQUE REVIEW

EASTER HIGBEE First Season in Burlesque Prima Donna, Harry Hastings' Big Show

"SMILING" NELLIE WATSON Ingenue Soubrette WITH DAVE MARION'S OWN SHOW—A REAL SHOW

FRANK HUNTER BLACK FACE ORIGINAL, Featured with "Best Show in Town"

TOOTS KEMP SISTERS MARIE TWO OF THE RECORD BREAKERS WITH JACK REID 1916-17

RUTH BARBOUR Some Soubrette With Fred Irwin's Big Show

FRANKIE LA BRACK SOUBRETTE With STAR and GARTER SHOW

MAY PENMAN INGENUE AND A GREAT SUCCESS IN QUARTETTE—LIBERTY BELLES

GEO. RED MARTIN

DOING STRAIGHT

Can't Keep a Good Man Down

SOME BABIES

NORMA BARRY That Lively Little Ingenue Million Dollar Dolls

JEAN POLLOCK SPEED—SPEED—SPEED SPORTING WIDOWS

TEDDY DUPONT The Girl with Pleasing Personality—With SOCIAL MAIDS

GLADYS PARKER BOSTONIAN NUT WITH \$1,000,000 DOLLS

HARRY MANDEL Straight with Million Dollar Dolls—2nd Season Direction Jacobs and Jermon

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CHARLIE NEIL DOING IRISH AVIATORS

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Two Versatile Entertainers in Patter and Song

Direction Mandel & Rose

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In Their Musical Comedy Skit Entitled

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BOOKED SOLID U. B. O.

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ARTISTIC
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THE ZANARAS
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 AND
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Batchelor, Lebeuf and Mitchell

Comedy Singing and Talking in One

Nat DeLoach & Co.

10 Colored People

Fast Singing, Dancing and Comedy

ROSE & CURTIS BEEHLER & JACOBS
 EASTERN REPT. WESTERN REPT.

JOHN GEIGER and His Talking Violin

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FREDRIKS AND PALMER

Loew Circuit Now

AMERICAN
REPRESENTATIVE
LOUIS PINCUSENGLISH
REPRESENTATIVE
WILLIE EDELSTEN

CECIL JAMES
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Singing, Talking and Comedy—Colored Comedians

Direction JACK SHEA

IN VAUDEVILLE

COMEDY
 ECCENTRICS
LEN MANNING AND VIOLET HALL
 DIRECTION
 MANDEL
 &
 ROSE

C. C. ROSEMOND I. H. BROWNING

Exposition Jubilee Four

Four Boys Who Really Sing

J. C. PAYNE

Direction TOM JONES

EXCELL HARRIS

WHIRLWIND HAGANS

Fashion Plate Steppers

Loew's Time

Direction, MARK LEVY

JOHNSON & DEAN REVUE

IN VAUDEVILLE

BOOKED SOLID

HENRY E. DIXEY, Jr.

In "The Surgeon"

In Vaudeville

MARIE DREAMS

The Girl with the Wonderful Voice

IN VAUDEVILLE

CLIFFORD JANE
NELSON & CASTLE

Late of "Katinka" in Song and Jest

PLAYING LOEW CIRCUIT

DIRECTION TOM JONES

ALVIN AND KENNEY

Original—Closing—Show with 9 Minutes of Continual Laughter

DIRECTION—MARK LEVY

TECHOW'S CATS

IN VAUDEVILLE

BURNS & JOSE

Booked U. B. O.—Direction, Bernard Burke

JOSEPHINE DUNFEE

IN VAUDEVILLE

SAM. J. HARRIS

THE JOYFUL SONGOLOGIST

DIR., MARK LEVY

Mr. Miss
BERT and LOTTIE WALTON
 CRETONNE DUO Direction PAT CASEY

RYAN-JULIETTE

Songs, Novelty Dances—Booked Solid.

Direction SAMUEL BAERWITZ

BILL BELL

IN VAUDEVILLE

Direction, ROSE & CURTIS

PERCY MLLE.
OAKES and DELOUR

In "The Antique Shop"—Dancing Novelty

Direction, SAM BAERWITZ

ADELAIDE BOOTHBY & EVERDEAN CHARLES

Novelty Songs and Travesty. Playing U.B.O. and Orpheum Circuit. East: J. C. Peebles

MURIEL JOE
MORGAN & ARMSTRONG

Direction H. Bart McHugh

SI VICTORIA
JENKS and ALLEN

JUST IN TOWN TO SEE SIGHTS

BOOKED SOLID LOEW CIRCUIT

ARTHUR BESSIE GEORGE
THE ARTHUR L. GUY TRIO

Presenting Their Unique Comedy in Black and Tan. All Material Fully Protected

WRITTEN BY JAY BRENNAN

MANAGEMENT OF CHAS. THROPP

HARMONY TRIO

The Sailor-Captain and Red Cross Nurse. Booked Solid

GEORGALIS TRIO

Sharp Shooting Act

Dir., FRANK WOLF, Phila.

Booked Solid

CHAS. REILLY

SINGING COMEDIAN

MOTION PICTURES

BRENON WINS FILM FIGHT POINT

COURT GIVES HIM INJUNCTION

A temporary injunction restraining the Export and Import Film Co., Inc., Benj. Blumenthal and Isaac Chadwick, during the pendency of an action brought by the Ilidor Picture Corp., against Sergius Michailoff Trufanoff and other defendants, from advertising, publishing and exhibiting the motion picture play, "The Tyranny of the Romanoffs," was granted by Judge Chas. M. Hough in the United States District Court last week.

This injunction comprehends the reproduction of any photographs of Trufanoff, otherwise called Ilidor, the mad monk, in any costume worn in the Ilidor Corp. production, "The Fall of the Romanoffs," produced by Herbert Brenon. The use by Blumenthal and Chadwick or the film company of a title similar to "The Fall of the Romanoffs" with Ilidor is also enjoined. In his decision Judge Hough said: "I assume that defendant Export and Import Film Co.'s photoplay deals with entirely different scenes, times and surroundings from those employed by plaintiff. Ivan the Terrible was not a Romanoff, and the sixteenth was different from the twentieth century even in Russia. This is common knowledge."

He says, therefore, that Ilidor is a prominent character in the Brenon production and the defendants' act in advertising the picture released by them with the name of Ilidor attached is nonsense, unless intended to create the belief that the play they are offering did or does deal with the same matters naturally suggested by the Brenon picture, with Ilidor as an actor.

He holds that where the title of a play is descriptive it may be part of the right or property covered by the copyright. In many cases he holds that it is hard to draw the dividing line between trade-mark or copyright infringements and unfair competition, but in this instance there is plainly such unfairness, as is shown by the appropriation of the name and actual infringement in the simulation of Ilidor's costume in advertising matter.

FRITZI SCHEFF ENTERS FILMS

A new picture concern to be known as the Fritzi Scheff Picture Corp., is being formed to exploit Miss Scheff in a series of pictures to be released on the state right plan. Through Joe Shea arrangements were made last week to have Miss Scheff appear in five pictures during the course of the next year, she to be guaranteed \$100,000 as her share of the proceeds derived from the sale of the film.

All of the pictures are to be seven and eight reel subjects and work on the first release will be commenced at a New Jersey studio the early part of next month. The pictures are to be distributed by the Crest Picture Corporation.

GUS INGLIS IN NEW YORK

Gus Inglis, of the firm of Willis and Inglis, of Los Angeles, Cal., who handle many of the artists of the motion picture concerns on the Coast, has been in New York for the past two weeks, making his headquarters with his New York representatives, Roehm and Richards. He left last Saturday for home.

BRENON MOVES OFFICES

Herbert Brenon, since severing his connection with Lewis J. Selznick, has removed his executive offices from the Godfrey Building to his studios at Hudson Heights, N. J.

WEST POINT FILM CO. CHARTERED

ALBANY, N. Y., Oct. 5.—The West Point Film Co., was granted a charter yesterday, by the Secretary of State. Its principal office is located at Utica, N. Y. The corporation has a capital of \$10,000 and is formed to manufacture and produce motion picture films of all kinds, especially films showing military evolutions and the performance of the military manual of arms by the cadets of the United States Military Academy at West Point, N. Y., or by other soldiers or members of the uniformed military units of militia. The incorporators and stockholders are T. H. Ferris, C. R. Dewey, and Thayer Burgess, of Utica, N. Y.

NEW THEATRE IS NAMED RIVOLI

The big motion picture theatre at the corner of Broadway and Forty-ninth Street, scheduled to open in December under the direction of S. L. Rothapfel, will be known as the Rivoli. Hugo Riesensfeld, conductor of the Rialto orchestra, suggested the name and it was selected as the best among the hundreds which had been under consideration.

The name is to the liking of Mr. Rothapfel because it begins with R as has every house with which he has ever been connected, outside of the Strand, and has six letters, a number that made up the name of every theatre he ever managed.

CREST BUYS FOREIGN RIGHTS

Under the contract entered into between the Crest Pictures Corp. and the Ogden Pictures Corp., the rights to the entire foreign territory have been sold to the former corporation on the next Ogden Pictures release, "The Grain of Dust," adapted from the novel written by the late David Graham Phillips and in which production Lillian Walker is starred. The Ogden Pictures Corp. has been engaged in the making of "The Grain of Dust" three weeks, and will require six weeks more to complete it.

GRIFFITH ON WAY HOME

At the offices of D. W. Griffith, in the Longacre Building, it was learned this week that the producer is expected home from Europe within the next few weeks. Griffith has been on the other side for almost a year, where he is reported to have completed a big war spectacle. The date for showing the picture has not been decided upon, but it will probably be offered about the first of the year.

BRENON AFTER BROADWAY HOUSE

According to reports, Herbert Brenon is negotiating for a Broadway theatre, where he can put on further showings of "The Fall of the Romanoffs," the current feature picture attraction at the Broadway Theatre. Brenon's lease on the Broadway expires at the close of this week, but, according to present plans, he will transfer the picture to another house for an indefinite engagement.

PELZMAN HANDLES ITALIAN FILM

The distribution of the Royal Italian Government's official war pictures, "The Italian Battle Front," for Greater New York, New York State and New Jersey, is being handled for the Fort Pitt Theatre Co., which controls the American rights to this picture, by S. D. Pelzman, who recently became associated with the New York office of this organization.

CAST OF "SHAME" ANNOUNCED

With his first special production for State rights "Shame" in the final stages of cutting and titling, John W. Noble announces that Zena Keefe will be seen in the leading role of Mary McDermott, supported by the following well-known players: Niles Welch, Jack Dunn, Lionel Belmore, Paul Doucet, Joyce Fair and Bell Boone.

NEW ENGLAND FILM MEN TO CONVENE

M. P. E. L. OF A. SPONSORS MEETING

BOSTON, Mass., Oct. 8.—Plans for a joint meeting of the motion picture exhibitors of New England, to be held at the Copley Square Hotel on Tuesday afternoon and evening, October 23, have been completed. The convention is to be held under the auspices of the Motion Picture Exhibitors' League of America.

The object of the meeting is to formulate ways and means to combat the propositions and difficulties that confront the industry, and which work against the progress of the exhibitor. Individual meetings of the six States will be held in the grill room of the hotel in the evening, and any one connected in any capacity with the industry may be present at the meeting of his respective State.

At the dinner, addresses will be made by Hon. James M. Curley, Mayor of Boston; William A. Brady, national president N. A. M. P. I.; Lee A. Ochs, national president M. P. E. L. of A.; ex-Governor David I. Walsh, Granville S. MacFarland, Stephen W. Bush, Louis Blumenthal, A. S. Black, C. H. Bean, E. H. Horstmann and others.

The New England convention committee consists of the following: E. R. Gregory, E. H. Horstmann, A. S. Black, C. H. Bean, E. R. Hutchinson, S. Grant, C. N. Hodgdon, A. Goodside and W. E. Spragg.

The tickets for the dinner, which will be held at 7.30, will be \$3. Please notify E. H. Horstmann, 174 Pleasant Street, Boston, at once if you desire to attend the dinner, and state the number of tickets you require.

ALICE BRADY'S AUTO SMASHED

FORT LEE, N. J., Oct. 3.—Alice Brady's automobile, driven by John Hunt, crashed into a car owned by Morris Liberman, here, today, badly damaging both machines. Hunt was compelled to furnish a cash bond of \$20 to guarantee his appearance in court.

GRIFFIN CIRCUIT HEAD HERE

Peter F. Griffin, of the Griffin Circuit of theatres, in Canada, visited New York for several days last week. He booked over a number of feature films for his houses during his short stay.

BRENON LEAVES HOSPITAL

Herbert Brenon left the Post Graduate Hospital on Friday for Atlantic City to recuperate from an operation for appendicitis. He expects to return to work at his studios next week.

ADOPT NOVEL AD. SCHEME

H. J. Shepard, of Shepard and Van Loan, the representative of the Willis Robard's feature "Mothers of Men," announces a novel scheme for the exploitation of the big suffrage propaganda picture. In fact, it is the first time that an advertising campaign of this kind has ever been attempted in the industry.

Joseph W. Stern is putting out a song written directly around the picture. The large department stores and five and ten cent stores throughout the country have contracted to display and carry the song, which will be released simultaneously with the picture. It will be sung by prominent cabaret artists, and also on the vaudeville stage over the entire country. In short everything that can be done to bring it to public notice will be accomplished. A unique cover which has been designed for the music will be used as a twenty-four sheet poster for the picture, so that the two will be definitely connected throughout.

It is felt that this will be one of the most successful and satisfactory campaigns ever undertaken, and the picture ought to sweep the country. It is certain that such a campaign will be of inestimable service to the exhibitor, for the picture will practically be made before it is even released.

GLOBE GETS METRO FEATURES

Arthur Sawyer and Herbert Lubin, who have acted as intermediaries in several important contract arrangements during the past few weeks, announce the successful conclusion of negotiations between Phil Kauffman, of Globe Films, Ltd., of Toronto, Canada, and Richard A. Rowland, of Metro Pictures, whereby Mr. Kauffman's company becomes the Canadian owner of two big Metro feature productions, namely, "The Slacker" and "The Call of Her People."

RIALTO GETS YOUNG PICTURES

"Magda," Clara Kimball Young's first Select picture, is being presented at the Rialto Theatre this week, opening last Sunday. S. L. Rothapfel has just signed a contract giving him the initial presentation in New York of all the pictures made by Clara Kimball Young and her own company in her series to be distributed by Select Pictures. There are to be eight of these productions during the coming year.

ACTOR THROWN FROM AUTO

Bruce Clifford, a motion picture actor, had a narrow escape last Saturday while driving his car on West Forty-sixth Street. The steering gear got out of order and the car, swerving to the sidewalk, landed in an arway in front of an apartment house. Clifford was thrown out and received severe injuries to his head and arms. He was taken to the Polyclinic Hospital for treatment and, later, was removed to his home in Bay-side, L. I.



WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
Present

JUNE ELVIDGE
ARTHUR ASHLEY
in
"Shall We Forgive Her"
From the famous play by Charles Sarver.
Directed by **ARTHUR ASHLEY.**

CONDENSED FILM NEWS

M. R. Fink, of the General Enterprises, Inc., left last week for a tour of leading cities in the interest of his firm.

Harold Edel, the managing director of the Strand Theatre, has left the city for two weeks' vacation in Atlantic City with his family.

Pauline Frederick has completed "Mrs. Dane's Defense," which is a screen adaptation of the famous play by Sir Henry Arthur Jones.

J. Stuart Blackton's first production for Paramount, "The Judgment House," will be released Nov. 19. "The World for Sale" will be the next Blackton picture.

"The Land of the Free" and "Jules of the Strong Heart," have been chosen as the two additional Paramount productions in which George Beban will appear.

Harry Berg, who has recently entered the State rights field as a producer, is busily engaged in selecting stories for the plays in which he is to star Barbara Castleton.

During the last fortnight, Universal has added three authors of considerable note to the scenario department on the coast. They are Charles Kenyon, J. Edward Hungerford, and Captain Leslie T. Peacocke.

Isaac A. Rosenthal, of the Western Civilization Co., has closed a contract with the Ogden Pictures Corp. for the rights to "The Lust of the Ages" for the territory of Oregon, Washington, Idaho and Montana.

Fred J. Balshofer, president of the Yorke Film Corp., has engaged John Waters as his assistant director for Harold Lockwood's next Metro wonder-play, "Love Me for Myself Alone," and for subsequent productions.

Bessie Barriscale and Raymond B. West have begun work on the filming of her latest Paralta Play, "Within the Cup," written by Monte M. Katterjohn, and which will follow the release of "Madam Who" and "Rose o' Paradise."

G. P. Hamilton, veteran of the stage and screen, with twenty-three years' experience as motion picture and dramatic performer, producer and director, has been added to the Triangle Film Corporation's large directing staff at the Culver City studio.

Olga Grey, who was once well known to Triangle patrons and has been seen to advantage in many striking vampire parts, is back on the Triangle lot and has been cast for the role of the adventuress in Director Raymond Wells' new story, "Fanatics."

Frank Borzage, long known to Triangle patrons as a leading man of unusual ability, is back on the Triangle lot after an absence of nearly two months. Borzage will direct several new pictures for Triangle. His star and company have not yet been selected.

Norman Kaiser, leading man for Mary Pickford in her forthcoming Artercraft picture, "A Little Princess," under the name of Norman Kerry, is now going through the legal formality necessary to permanently adopt the latter surname. Kerry has enlisted in the British Royal Flying Corps and leaves for the training camp in Toronto within a short time.

S. L. Rothapfel, of the Rialto, addressed the Rochester Ad Club, Rochester, N. Y., at their weekly luncheon Oct. 4, on the relation between the motion picture and the social life of a community.

An announcement from Walter E. Greene, president of the Artercraft Pictures Corp., sets the date of release for the initial Geraldine Farrar film, "The Woman God Forgot," as Oct. 22.

The Brooklyn Triangle Theatre, which has been closed for a few months during the making of extensive alterations, reopened Saturday night, Oct. 6, with the initial production of the Ogden Picture has it practically ready for the market.

Wilkes' Players—Seattle, Wash., indef.
Wilson, Tom—Lyric, Butler, Ind.
Wallace, Morgan, Stock—Sioux City, Ia., indef.
Willard, Fred, Stock—White Plains, N. Y., indef.

INTERNATIONAL CIRCUIT

"After Office Hours"—Imperial, Chicago.
"Bringing Up Father"—Walnut, Phila.
"Come Back to Erin"—Cleveland.
"Common Clay"—Providence.
"Daughter of the Sun"—Columbus, O.
"Capt. Russell, U. S. A."—Trenton, Oct. 15-16-17; Paterson, 18-19-20.
"Going Straight"—Indianapolis.
"Heart of Wetona"—National, Chicago.
"Katzenjammer Kids" (b)—Milwaukee.
"Katzenjammer Kids" (a)—Washington.
"Little Girl in a Big City"—Peoria, Oct. 14-15-16-17.
"Little Girl God Forgot"—Detroit.
"Mutt and Jeff"—Utica, Oct. 15-16-17; Syracuse, 18-19-20.

COMPANY ROUTES

(Continued from Page 27)

"Millionaire's Son and the Shop Girl"—Nashville.
"Oh, Doctor"—Louisville, Ky.
"Peg o' My Heart"—Rochester.
"Pretty Baby"—Hoboken.
"A Royal Divorce"—Baltimore.
"Safety First"—Toledo.
"Shore Acres"—Orpheum, Phila.
"Trail of the Lonesome Pine"—Pittsburgh.
"Turn Back the Hours"—Worcester.
"Thurston"—Buffalo.
"Unborn Child"—St. Louis.
"Which One Shall I Marry"—Kansas City.
"White Slave, The"—Omaha, Neb., Oct. 14, 15-16-17; Lincoln, 18; St. Joe, 19-20.

MINSTRELS

De Rue Bros.—Freehold, N. J., Oct. 11; 13; Pleasantville, 15; Wildwood, 16; Tom's River, N. J., 12; Barnegat, N. J., Vineland, 17; Bridgeton, 18; Woodstown, 19; Paulsboro, 20.

"King of the Movies"

Rev. Thomas B. Gregory
NY American Sept. 30 1917

"A Film even greater than
the Birth of a Nation"

Paterson Evening News
Sept. 27, 1917

Hebert Brenon's "FALL of the ROMANOFFS"



"Human as well as historic appeal makes 'The Fall of the Romanoffs' the apogee of Mr. Herbert Brenon's effort as a producer of strong photo-drama. It abounds in thrills, in spectacular scenes, in gripping situations."—New York American, Sept. 24.

This super-production depicting the death of autocracy in Russia—with its vivid glimpse of the hearts that beat beneath the purple—was accorded the most enthusiastic press comments in the history of the silent drama. Critics are united in declaring it the most mighty theme ever successfully handled in motion pictures. It is a living, throbbing cross-section of history—with its breath of freedom—sweeping from the Siberian marshes to the Petrograd court.

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CONFESSOR
TO THE CZAR
WHO PLAYS
HIS OWN ROLE

"It records history and is bound to make it as well. The Brenon picture was a mighty undertaking which the great director has carried through to a successful completion."—New York Tribune, Sept. 24.

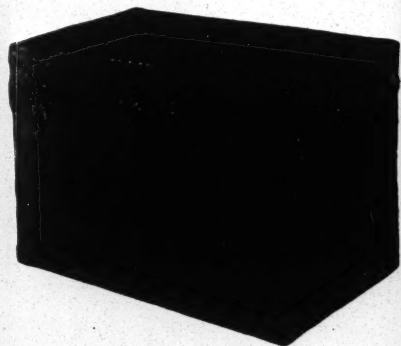
The big Brenon historical picture-drama is proving the sensation of the theatrical world by its smashing success at the Broadway Theatre at legitimate attraction prices. "The Fall of the Romanoffs" has been an absolute sell-out since its premiere two weeks ago. The fight for Russian democracy is the biggest newspaper subject of to-day. Exhibitors will profit by the tremendous interest now centered in this world stirring struggle.

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34 inch	21.00	40 inch	23.00
42 inch			\$23.50

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1,000	14.00	15.00	20.00

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By BILLY E. MILLS.

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